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Report says tan musicians face 'iron curtain' in NY

NEW YORK—Colored musicians seeking jobs in Broadway musicals, the symphony and radio and television are confronted with an "iron curtain of discrimination," according to an Urban League report filed by Mrs. Sophia Yarnall Jacobs here last week.

Mrs. Jacobs made public the results of a survey concluded last May be Donald G. Pugh, the league's industrial relations secretary, based on interviews with musicians, musical directors, union officials and managers of leading orchestras.

The report, emphasizing "the need for immediate change in the hiring policies and the need for further review of employment practices in the music industry," said:

THE GENERAL opinion of the community is that colored musicians experience little or no discrimination. This unfortunately is not true. . .

"Competent, qualified professionals have had to contend, hopelessly, with an iron curtain of discrimination, barring them from any opportunity to build a career, in their chosen field.

This is true in every branch of the music industry—orchestral musicians, conductors, composers, arrangers, contractors, manager, etc. In effect we have a pattern of economic discrimination practiced against a total segment of our community. . . ."

Mrs. Jacobs said that the League is forming an industry-wide committee "as a preliminary in getting this thing off the ground," and hopes to make a progress report "before long."

THE REPORT cited as "the most glaring examples of job exclusion based on race and color" those in the city's five "major" orchestras. It said the Philharmonic Symphony Society of New York and the Metropolitan Opera Orchestras have "never employed colored professional musicians.

It said the Little Orchestra Society employed a colored woman violinist "of extreme fair complexion" during the 1955-'57 until she left to study abroad and has hired no colored since; The Symphony of the Air engaged three colored musicians for one concert in 1956, but has hired none since; the City Center Ballet and Opera Orchestra has had a colored woman musician for nine years, but has hired no additional colored persons since.

No colored, it said, has played in either the Lewisohn Stadium orchestra or the Goldman Band.

The report conceded that "one" of the difficulties facing colored musicians in competing for jobs with these orchestras is that the auditions are not publicly announced, but are circulated by word of mouth. The dearth of colored applicants was emphasized by spokesmen for the orchestras.

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FELIX EYLE, the Metropolitan's orchestra manager, said that in his more than thirteen years at the Opera "I have not seen one colored applicant at auditions and since the audition is the bridge to the orchestra none has crossed it." He said "word of mouth, a grapevine, even a rumor based on the conductor's expression at rehearsal" brings applicants for orchestra auditions.

* * *

A SPOKESMAN for the Philharmonic said no colored had appeared to audition there or for the Lewisohn Stadium concerts for the last ten years.

When last summer the Urban League, "at our request," supplied the contractor with a list of qualified colored players and one was approached, the spokesman said, the invitation was declined.

This was confirmed by the colored musician, who said he was otherwise engaged.

The contractor for the Little Orchestra Society said auditions were open to all, "and I don't care if they're red, white, blue or green, we hire on ability."

* * *

THE URBAN LEAGUE report said that since 1956, in twenty-six Broadway musicals employing 650 musicians in the pit, only fourteen colored have been employed, three in "Mr. Wonderful" and four in "Jamaica," both of which had colored stars. Besides the four in "Jamaica," Mr. Pugh said, currently one other colored is employed, at "Bells Are Ringing."

* * *

ALTHOUGH the three major radio and television stations each employ about sixty-five staff musicians, the report said N.B.C. has employed no colored musicians since 1943, A. B. C. employs one and C.B.S. employs five. Radio City Music Hall, the report said, has never hired a colored musician on a permanent full-time basis although it has employed four since 1957 as substitutes on "several" occasions.

CAPITAL IDEA

Congress Votes for New Washington Theatre

By RICHARD L. COE
Drama Editor, The Washington Post and Times Herald

WASHINGTON.

THE theatre world, which a dozen years ago took the earliest provocative stand on the segregation issue, has again come up with a triumph and a challenge involving government.

Passage by Congress on Aug. 22 of the Fulbright-Thompson bill for a national "cultural center of the performing arts" caps generations of effort toward a federally operated theatre building for "classical and contemporary music, opera, drama, dance, lectures and poetry from this and other countries."

Primarily, the project will provide a fitting setting for the President of the United States to entertain the ever-increasing numbers of foreign visitors, who are always surprised when they discover that no such theatre exists. The American Institute of Architects has offered to assist, without fee, in the planning of the building, which is likely to include two auditoriums under one roof suitable for varied aspects of the performing arts.

Ahead lies a lot of work, including raising, from private sources, $25,000,000 for the construction of the building in the capital's "Foggy Bottom" area along the Potomac, a location that assures excellent parking space. Taxpayers won't be out of pocket for this nine-acre property, of which the Government owns eight. The bill, which President Eisenhower is expected to sign this week, provides that the Government pay $650,000 for the additional 1.2 privately owned acres with money to be taken from the District of Columbia funds. Private funds for the construction must be raised within five years; otherwise the ground reverts to its previously unplanned status.

A board of trustees—fifteen drawn from Congress and government service and fifteen from the general public—is to be appointed by the President and will have the job of fund-raising, considering and adopting plans for the center. The center itself will come under the jurisdiction of the Smithsonian Institution, which administers, among other things, the zoo and the Mellon—or National—Gallery of Art. The Government, however, will not be a theatrical producer. Administration of the project will be comparable to that of the various municipal auditoriums in this country, as leasing agent to American and foreign troupes.

Only a resident of the District of Columbia can fully appreciate the intricacies leading to this legislation. Washingtonians have no vote. They are governed by Congress, which wastes thousands of man-hours each session attending to all the details that are normally the function of municipal officers. Since non-voters can do nothing for members of Congress, many members haven't the time or energy to do anything about the District. In addition, some powerful quarters still view the arts as frivolous if not devilish.

Those who supported the legislation felt that none of the available privately operated stages in Washington was adequate for such projects as The Old Vic, ballet and various other theatrical troupes. The National Theatre, for example, is not large enough for the great music, dance and some dramatic companies; besides, it is usually booked far in advance and many attractions must be bypassed. Concerts and some dance attractions are given on the ludicrously unsuitable platform of Constitution Hall, owned, tax-exempt, by the Daughters of the American Revolution. The Metropolitan Opera pays fleeting visits at the Capitol film theatre, where, if the stagehands are speedy, set changing takes forty-five minutes.

Look for no conflicts, however, between the privately run National Theatre and the projected center. Robert W. Dowling of New York's City Playhouses, controls the National, but he is the chief theatre personality behind the new project. He is also chairman of the board of the American National Theatre and Academy, created by Congress in 1935 but without theatre, academy or funds. It was his financial assurance that effectively softened Congressional criticism that the money couldn't be raised.

Dowling's Statement

At both the Senate and House committee hearings on the bills Mr. Dowling stated money for the cultural center could be raised and that he "would enthusiastically take part in any effort to raise such funds."

Three of the fifteen trustees must be from the Senate, three from the House. Also on the board will be the Secretary of Health, Education and Welfare, the Librarian of Congress, the Assistant Secretary of State for Public Affairs, the chairman of the Commission of Fine Arts, the president of the Board of Commissioners of the District of Columbia, the chairman of the District recreation board, the director of the National Park Service, the Commissioner of the United States Office of Education and the secretary of the Smithsonian Institution.

There was drama aplenty getting the bill through both houses of Congress on the same afternoon with adjournment imminent. Stalled several times on its way to the House floor, it was finally passed by 261 to 55. It still had to go back to the Senate floor for approval of the five-year limit amendment passed by the House. In the House gallery sat Senator J. William Fulbright and he went down to the floor to serve as messenger to the other side of the Capitol, where his knowhow rated the bill phenomenally swift attention just before adjournment.

New Jersey's Representative Frank Thompson breathed a sigh of relief, for this was the umpteenth of many he has tried to get passed since his first days in Congress. His assistant, George Frain, had first started urging such a plan a decade ago when Mr. Thompson's predecessor, Charles Howell, was a Congressional neophyte. "Now," muttered Mr. Thompson, "I can get on to other things."

Cheering from the sidelines was the State Department's Mary Stewart French, a New Yorker who had pawned her family jewels to lobby the ANTA bill through Congress twenty-four years before and knows from quiet experience how labyrinthine are the ways of Congressmen with the arts. Miss French spoke for the thousands who have written or testified for such a step through the years when, with a frog in her voice, she said: "I never thought I'd really see it happen * * * But, now the building!"

Attack on Theatrical Bias Looms

NEW YORK—America's entertainment industry, long labeled as one of the nation's most "democratic" institutions, is in the danger of being revealed as a fraud where race relations are concerned.

• Although musicians and entertainers of color have long been aware of the "hazy" color bar erected against them in every single branch of the theatrical world, there has never been any organized outcry against the inequitable restrictions placed upon Negro artists.

Actually, Negro artists have been "tolerated" rather than accepted generally. Even exceptional stars, such as Sammy Davis Jr., Pearl Bailey and Johnny Mathis, can only rise so far in the firmament of "super stars."

■

AT LONG LAST organized action against bias in entertainment opportunities is in the offing. New York State's Commission Against Discrimination is ordering an industry-wide probe of charges that orchestras, radio and television stations are jimcrowing Negro musicians.

• Mrs. Sophia Yarnall Jacobs revealed that the Urban League is setting up an industry-wide committee which will go after changes in hiring policies.

Roy Wilkins, NAACP executive secretary, also expressed interest in the situation at a speech delivered last month before the Motion Picture Producers Association.

Mrs. Sophia Y. Jacobs, president of New York's Urban League, has revealed that her organization is planning to probe into discrimination in the entertainment industry.

Integration in theatre climbs slightly in year

NEW YORK — A note of restrained encouragement appears in a September report on the progress of integration in the Broadway theatre.

The report, submitted annually by actor Frederick O'Neal to Actors Equity Association, is the result of a survey of the legitimate stage in this city. It concerns itself chiefly with the Broadway and off-Broadway category.

O'NEAL'S report is reprinted, in part, as it appeared in the current issue of Equity Magazine, organ of the association:

The . . . study shows that during the past season 182 jobs were available to colored people as against 75 the previous season and 142 during the 1955-56 season.

"As in previous seasons, the study further reveals that a few shows with all colored or pre-dominately colored casts accounted for a major portion of jobs available.

* * *

"FOUR SHOWS, 'Jamaica,' 'Showboat,' 'Lost in the Stars' and 'Simply Heavenly' were responsible for 133 (or 74 per cent) of the total number employed.

"The other 49 jobs were spread over twenty shows as follows: one show with seven, three with five each, one with four, two with three each, four with two each and nine with one each.

* * *

"DURING THE season 1956-57, there were two shows, 'Shinbone Alley' and 'Showboat,' that accounted for 49 of the 75 (or 66 per cent) of the total number of jobs available to colored people.

"For the 1955-56 season, three shows, 'Mr. Wonderful,' 'Carmen Jones' and 'Mister Johnson' employed 99 (or approximately 70 per cent) of the total of 142.

"The 24 shows employing tan performers during the past season represents an increase of thirteen over the previous season and four over the 1955-56 season.

* * *

THERE WAS a drop in the total number of actors employed Off-Broadway during the past season when the figure was 26, as against 47 in 1956-57. It compares more favorably with 1955-56 when the total was 25.

"One show, 'Simply Heavenly' is included in both Broadway and Off-Broadway figures due to its re-opening Off-Broadway after its Broadway run.

* * *

"IN THE opinion of the Committee, the most significant figures are those showing the number of productions employing colored people in an integrated manner.

"In this respect the study shows that ten managements made efforts in that direction as against two the previous season and seven during the 1955-56 season.

"During the same periods Off-Broadway records show that three companies employed colored in this manner during 1957-58, two for 1956-57 and four for 1955-56.

"THE LEAGUE of New York Theatres has expressed a sympathetic interest in the AFEA appeal and the foregoing report seems to indicate a gradual shift from a casual, conditioned-reflex to a more interesting and imaginative approach in the matter of casting where colored actors are concerned."

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Thinking Out Loud

By RALPH MATTHEWS

WASHINGTON

STARS OF YESTERDAY

From Hollywood comes a letter from my old friend Clarence Muse bearing the intelligence that Cleo Desmond has passed to her reward. Clarence writes:

I am sure you would want all the good men and women of the Theatre in New York to know that our great Cleo Desmond has passed.

Checking back over her long career you will recall that after her great success in musical comedy she became a famous star of the great Theatrical Institution known as the Lafayette Players. She co-starred with the most illustrious array of artists ever produced in America:—Andrew Bishop, Abbie Mitchell, Clarence Muse, Evelyn Preer, Lawrence Criner, Laura Bowman, A. B. De Comathiere, Charles Olden, Arthur Ray, Ida Anderson, Rupert Moss, Babe Townsend, Inez Clough, Hilda Thompson and many others.

OUTSTANDING AMONG her plays were "Madame X," "Dr. Jekyll and Mr. Hyde" in which she played the landlady; "Hunchback of Notre Dame" in which she played the Gypsy; "Porgy" in which she played Serena, and "Run Little Chillun" in which she played Sister Mahalia Ockletree. She toured recently for two years with Mae West but her illness interrupted her active life in the Theatre.

Her passing emphasizes that there are less than half dozen of the famous history making Lafayette Players left.

* * *

AT ONE time I knew and kept in touch with most of the Lafayette Players. I have lost track of most of them with the exception of Andrew Bishop who is still active and as handsome as ever back in his native Cleveland where he manages to keep busy.

Muse spends most of his time operating "Muse A - While Ranch" on the outskirts of Hollywood where he plays host to the famous motion picture stars.

While thinking about the stars of yesterday I unearthed some interesting notes on Josephine Baker contained in the autobiography of Paul Derval, manager of the famous Moulin Rouge in Paris. Derval writes:

* * *

"LIKE MISTINGUETTE and Maurice Chevalier, Josephine Baker was one of the greatest headliners at the Folies-Bergere and one of my greatest headaches. Many of my grey hairs can be attributed to the "Black Pearl" as she was known in Paris.

"Paris first saw Josephine Baker in 1926 when she toured Europe with the Florence Mills troupe billed as La Revue Negre, where she created a sensation at the Theatre des Champs-Elysees.

Derval signed her to a contract to appear in the Folies, but just when he was ready to open the show he discovered to his dismay that La Baker had departed for Germany and had no intention whatever of returning to Paris.

Tracking her down in Berlin, Derval again signed her after doubling her original contract. Her famous dance in her banana costume skyrocketed her into world renown, an unforseen development which if left to her own caprice might have left her just another run of the mill chorus girl long since forgotten.

* * *

DERVAL ALSO recalls the great difficulty he had convincing Josephine Baker that the color of her skin was her greatest asset. Because of her racial experiences in America, especially in her hometown of St. Louis, Missouri, she was super-sensitive to her brown complexion.

In spite of the protestations of the manager, she persisted in spending hours in her dressing room trying to bleach her skin. Toward this end she invented a secret ointment for unkinking her hair and would lock herself in her room rubbing herself with lemons in an effort to bleach her skin. She just could not get it through her head that Paris loved her because of her brown color and did not want her any other way.

THE MANAGER'S greatest headache with Josephine, he recalls, was her upredictability. Right at the height of her greatest sensation after she had been lured back to Paris from New York she vanished into thin air just before curtain time.

Frantic efforts to locate her proved to no avail. When word of her disappearance got around the box office took a nose dive as the world tourist trade which converged on Paris found no attraction at the Folies without the world famed Josephine Baker.

"Then one morning," writes Derval, "a bright voice sounded in my telephone.

"Monsieur Derval? It's me Josephine."

"Josephine! Where are you?

"In the Vendee. It's lovely here. Beautiful countryside. I shot a fox yesterday and I am going to make it into a fur for your wife."

The manager was in no mood to talk about furs for his wife. All he wanted to know was when she would return to the show. She promised to return the following day, but again failed to show up for a preshow appointment.

"At nine o'clock," Derval writes, "the curtain went up and still no Josephine. The house was full, reporters and photographers from the continental press were on hand for return of the prodigal. The reported return of Josephine Baker was the biggest news of the entertainment world, but nobody had the slightest idea where she was as everybody went around wringing their hands.

"SUDDENLY THE stage door banged, a hat went flying, a furry coat was flung to the floor. Leaving a trail of clothes, shoes and underwear Josephine Baker rushed past me without a word and exactly on schedule, as dynamic as ever and as cool as ten cucumbers she made her entrance. Of course, I forgave her. I always did — until the next time and the next time was never long in coming."

This is a picture of show business and performers during the roaring 20's and early 30s, but after that time the business departments of the show would decide they had had enough of temperament.

With exorbitant union demands to be met, with fortunes tied up, the promoters decided that the foibles of giddy performers were too expensive a luxury. Replacements, blacklisting and damage suits against irresponsible performers brought an end to temperamental stars.

There are still a few such people around, but they have learned that the theatre is a hard task master and all of a sudden people discovered that contrary to belief one does not have to be temperamental to be an artist.

Pearl Bailey's 'Mum' Over Stand-in's Suit

LOS ANGELES—Singer-actress Pearl Bailey declined comment after being named defendant in a $50,000 damage suit, explaining, "The matter is entirely in the hands of my attorneys. . . I'm sure when the time is felt proper, they will have something to say."

May Johnson, former stand-in for Pearl Bailey's role of Maria in the movie "Porgie and Bess," filed the action in Los Angeles Superior Court, accusing the famed entertainer of slander.

Miss Johnson alleges that last Nov. 13 at the Samuel Goldwyn Studios, in the presence of many of the cast, Miss Bailey demanded that she be fired.

The suit says Miss Bailey accused Miss Johnson of dishonest dealings.

Also, according to the suit, bystanders included Producer Otto Preminger, who dismissed Miss Johnson from further work.

PEARL BAILEY
did she slander May?

Differing Views On Role Of Negro In The Theater

NEW YORK. — (ANP) — Frederick O'Neal, actor and councillor for Actor's Equity, said recently that Negro actors stand a better chance of getting a job in a Broadway play than they did three years ago. However, he cited lack of "Negroes in the audience supporting Negro actors" as the reason for scarcity of Negro "stars," and failure to create "new stars."

A "star," O'Neal pointed out, is an actor, who because of public demand (at the box office) has the power to "carry" a vehicle in which he is playing on the strength of his previous performances or his name alone.

Favors Integrated Casting

O'Neal said it was "distressing to watch as great a show as 'West Side Story' in which five Negro actors were employed, then look around in the audience at intermission time to see only two or three Negroes in the theater. This was also true in the case of "Body Beautiful" and "Shinbone Alley."

"All shows were beautifully integrated with five or more actors," O'Neal pointed out.

During the past four or five seasons, Equity has encouraged employers in the judicious casting of Negro actors and chorus in other than "Negro roles," O'Neal stated.

Would Stick To Race

On the other side of the coin, Harold W. Cruse, president, Aframerican Cultural society, urged Negroes to stick to plays written by Negroes, for Negroes, about Negroes.

"Negroes," Cruse said, "in the cultural fields think just like the whites." They feel it is safer and better for Negro actors to revive plays like 'Anna Lucasta' and 'Emperor Jones' than it would be to do an original play by a Negro author.

"Art and culture generally—like science and education—can thrive only by the cultivation of new ideas, forms and techniques. Yet a check of the Negro theatrical activities reveals that when ever a new play about Negroes is produced, it is invariably produced by whites, not Negroes."

Says Negroes Imitate

He further pointed out that the same Negroes who cry "broke" when asked to produce a play, somehow find money to revive "You Can't Take It With You," "Born Yesterday," and other Broadway shows written for whites.

"The desire to imitate white standards in art and culture is so strong among the Negro artist and intellectual," Cruse said, "that he is willing to dig down in his pockets and pay for it faster than he'll dig down and pay for uplifting and cultivation of his own heritage.

"All that is truly original in music, song and dance in America comes from us," Cruse pointed out. "But as a race we have done so little with it.

Says Negro Corrupted

"The American way of life has corrupted the Negro with its crass commercialism. Our Negroes of talent place more value on mink coats, Cadillacs, eating at Sardi's, apartments they can't afford, homes they can hardly pay for, social climbing, debutante balls, class snobbery and cult-worship of de-Africanized complexions" Cruse said, "more interested in Caucasian standards in esthetics, than they are in real culture, art, and their own racial heritage.

To stimulate the interest in Negro culture, to in some way remedy the existing situation, the Aframerican Cultural society was organized, Cruse said.

Joe Hyams in Hollywood

Pearl Bailey's Diagnosis

HOLLYWOOD.

Pearl Bailey was sitting on a camp chair on the set of **Sam Goldwyn's** "Porgy and Bess" talking about rock and roll. Miss Bailey, who is a top record, night-club and television singer, was saying that she wished **Dick Clark's** "Bandstand" — the popular teen-age television show — would feature "good music" occasionally.

Hyams

"It's just as well to let the kids hear harmony," she said. "Let 'em learn how to dance. Kids today don't dance like we used to. They're too lazy to dance, they just lean on each other.

"The thing is, the people we used to swoon at when we were eighteen, like Bing and Sinatra, we're still swooning for at forty. Record stars today will be out of existence when the kids grow up, and when they do, they'll be smart enough not to listen to that stuff any more."

What's the trouble with rock and roll? someone asked.

"Those groups with the weird names just aren't in time," said Miss Bailey. "The kids are listening to bad music, there's no harmony. These groups have got no sense of where they're going. The fault is mostly in the singers, though; they're off the beat, too.

"Today's youngsters may sell a million records, but get them in a night club where the whisky-drinkers and money-spenders are and they're no good.

"Elvis Presley has a beat, but I can't understand what he's saying. Children three years old can understand him, though . . . maybe it's baby talk that Elvis sings.

"The thing is that this **Dick Clark** is so big and has such a following he can afford to play one good record a week—an old Lunceford or Dorsey or Goodman—and maybe start to educate the kids to what's good or else they'll grow up never knowing how good music can really be when it's in time and the beat is there."

Miss Bailey paused to ask if we knew what's wrong with show business today.

"I'll tell you," she said. "It used to be show love, now it's show business. Twenty years ago if some one asked a new kid if he'd like to sing on stage, he'd probably jump at the chance and would do it for nothing. Nowadays the question, no matter how bad the talent, is, 'how much?' Kids today worry more about their taxes than their next song."

"I'm not an actress," continued Miss Bailey, "but I've been around, though I never went to school. I don't act—I react. Acting is living, it's being natural.

"The Negro is the greatest natural actor in the world. We're all great heart people. We've got more churches than schools. You know where rock and roll came from? It came from the songs sung in church, it comes from the heart.

"If kids today sang from the heart instead of the stomach they'd just naturally have the beat and they'd be good, but without a heart you have nothing to say and nothing to sing."

Herald Tribune—Warman

Pearl Bailey

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'Europe Wants Negro Acts'-Treadwell

NEW YORK—Europe is hungry for good Negro acts, according to George Treadwell, manager of Sarah Vaughan, whom he booked on a solid tour of the old country. The "wounderful" Vaughan has and will perform in Paris, Brussels, Rome and in Monaco.

"What I noticed," he stated, "was the lack of sepia rock and roll stars developed over there. In England, their top rock and roll favorites are whites, such as Tommy Steel and Laurie London.

"But London would roll out the red carpet for Harry Belafonte as he's the first performer there to sell over one million albums. This is partly due to the fact that there's a big West Indian population there, and on the street you can hear them humming snatches of his big tunes."

The current craze among all Europeans, he said, is jazz, and they are far ahead of Americans in appreciating it. In fact they worship it and artists like Duke Ellington, Louis Armstrong, Ella Fitzgerald and Sarah are highly respected for their contribution to this art form.

On every TV station abroad jazz programs are a daily feature, something that American networks lack. Bundles of mail follow appearances of a jazz singer or musician, and they are asked to lecture before jazz clubs and societies.

Treadwell, who played with many top bands before he turned to the business side of show business, indicated that Sarah met a terrific reception when she opened in London. She was mobbed by the press and fans who hadn't seen her since she last appeared there in 1954.

Most of her appearances will be in twice-daily concerts, TV program and in theatres. He also noticed that after she played in London for a week the sales of her Mercury record albums were doubled.

Blasts Dinah Shore For Not Using Negro Talent On TV Show

Cleveland, Ohio (ANP)--Because she has failed to use Negro talent on her weekly television show, singer Dinah Shore was blasted by a prominent attorney and civil rights crusader, in written protests to General Motors Corporation, sponsor of Miss Shore's program, and the press.

Scoring Miss Shore for what he termed her apparently anti-Negro attitude, was Chester K. Gillespie, a leading politican and lawyer. He especially cited the fact that Negroes have big buyers of Chevrolet cars, the commodity advertised on the Shore program.

Atty. Gillespie's letter, addressed to Morey K. Hovey, manager, Chevrolet Motor Division, General Motors Corporation, Flint, Mich., follows:

"Dinah Shore has never had a Negro performer on her program, and her show is the only one which fails to present Negro talent.

"In view of the fact that Negroes spent about 20 billion dollars a year in America, can you afford to have an apparently anti-Negro person represent you before the American people? Is this the thanks Negroes get for using your product?"

The protests were filed last week and Atty. Gillespie has been awaiting a reply.

Dinah Shore, whose real name is Frances Roses Shore was married in 1943 to actor George Montgomery, and was born in Winchester, Tenn., March 1, 1917. She started acting in summer stock theaters in 1934. In 1935 she became a singer with Radio Station, WSM, Nashville, and in 1938 shifted to WNEW, New York City.

She later became a film star and now heads her own television show on NBC.

Mahalia Jackson, famed Negro spiritual singer, will appear on the Sunday, June 1st show sponsored by Chevrolet Motor Division of General Motors Corporation, announced Miss Dinah Shore.

This will mark the first appearance of a Negro on the Dinah Shore Show.

O'NEAL REJECTS EQUITY POST ANEW

Actor Spurns Nomination for Presidency—'The Big Stick' to Be Staged

By SAM ZOLOTOW

Things have become a bit complicated with regard to Actors Equity's triennial election for major posts next Friday at the Edison Hotel.

Last week the Equity Council, the union's governing board, had ruled that Frederick O'Neal could not resign as the administration's presidential nominee. Mr. O'Neal felt he should step aside because Ralph Bellamy, current president, was drafted at the last minute to run for a third term.

Yesterday it became known that Mr. O'Neal, the only Negro in the forty-five-year history of Equity to be nominated for that office, had decided to bow out for the second time. The sudden development was verified yesterday by Angus Duncan, Equity's executive secretary.

Mr. Duncan said the Council had instructed him Tuesday to ascertain from Mr. O'Neal whether he definitely was going to run.

The query was prompted by a petition to circulate a new ballot with Mr. O'Neal's name on it and that it carry an explanation that Mr. O'Neal was still a candidate. This procedure was dropped as the result of Mr. O'Neal's latest stand.

In his original telegram, notifying Equity of his withdrawal, Mr. O'Neal pledged his support to Mr. Bellamy and requested the membership to elect the other nominees on the regular ticket.

Integration in theatre climbs sliahtly in vear

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"During the same periods, Off-Broadway records show that three companies employed colored in this manner during 1957-58, two for 1956-57 and four for 1955-56.

* * *

"THE LEAGUE of New York Theatres has expressed a sympathetic interest in the AFEA appeal and the foregoing report seems to indicate a gradual shift from a casual, condition ed reflex to a more interesting and imaginative approach in the matter of casting where colored actors are concerned."

Theater Unit Formed Here

By INEZ J. BASKIN

The organizational meeting of the Montgomery Community Theatre was off to a promising start last night, when some 25 persons met at the Community House to make plans for a production.

Bertram Martin, was elated over the response and during the question and answer perios those in attendance showed enthisiasm and interest. Numbered among those in attendance were persons of professional experience, Mrs. Hilda Proctor, New Yore, who has been serving as the secretary of Dr. M. L. King Jr., and was a former member of the Boston players. This group disbanded because many of its members turned to the legitmate stage such as: Warren Coleman, Harry Jackson and others.

Also Mrs. Menths Johnson, whose sister was a member of the Weathervane Theatre and Mrs. Johnson had served a wardrobe mistress, and expressed a desire to work in costuming with the Montgomery Community Theatre; Mrs. Bertha Bailye, former member of the original "Porgy and Bess" cast.

During the remards by the director, he recalled the humble beginning of the Karanu House of Cleveland, Ohio, 42 years ago in a ramshackled house and now is building its third house in Cleveland at an approximate cost of $60,000 and has integrated all of the arts, dancing, painting, et cetera and features theatre offer-

ings on three levels; Small People, Intermediates, Yound Adults.

He also emphasized the individual as first and not the play, in answer to some of the questions which seemed concerned over the play. The purpose of the theatre movement is to provide opportunities for persons of latent talent and recreational activities for everyone on a cultural level.

It was decided by the group that "Antigone" or "death Takes A Holiday" will be produced in the near future. Casting to begin within the next week.

Deny Bias On Dinah Shore Show

Cite Instances When Two Negroes Were Guest Stars

HOLLYWOOD. —(ANP)— A charge that actress-singer Dinah Shore is anti-Negro was branded as "untrue" last week by Charles A. Pomerantz, who is Miss Shore's publicity representative.

In a letter written to Atty. Chester K. Gillespie of Cleveland, O., Pomerantz expressed "surprise, dismay and chagrin" about a charge the attorney made that "Dinah Shore has never had a Negro performer on her program and her show is the only one which fails to present Negro talent."

"I cannot believe that a man in your profession would present false information, compounded by a conclusion wrongly drawn, and then disseminate these base lies as widely as your letter indicated," he wrote.

"Miss Shore is not anti-Negro. It is a lie to say that she has never had a Negro performer on her program."

He said that Miss Shore has had Count Basie and Joe Williams on her programs, and also Nat King Cole; that her June 1 show will have Miss Mahalia Jackson as guest star. He also said that Miss Shore has sought in the past, to obtain Harry Belafonte, Lena Horne and Ella Fitzgerald, but that these artists' schedule had not as yet permitted them to appear.

Explaining why there isn't whole-sale usage of Negro talent, he wrote:

"Miss Shore's program is a special kind of musical TV show. She has only appeared in some 20 programs this year. The guest list is small, but outstanding—generally two or three top stars per program, each given as proper a showcase as possible."

The Dinah Shore show is aired Sunday nights over NBC-TV, and is sponsored by the Chevrolet division of General Motors corporation.

After Leigh Whipper at Hiring of Preminger

Sammy Davis, Pearl Bailey Defend New 'Porgy' Director

By CHESTER WASHINGTON

HOLLYWOOD — Bounding back like verbal boomerangs a few hours after veteran trouper Leigh Whipper announced that he was quitting "Porgy and Bess" because newly named director Otto Preminger "has no respect for my people," actor Sammy Davis Jr. and singer Pearl Bailey started chanting Preminger's praises.

Pearl Bailey

Whipper tossed the first verbal bombshell when he told the press that the forthcoming film was in unknowing and unsympathetic hands could be and has been unforgivable slur upon my people.

"As a person, and as president of the Negro Actors Guild of America, I will not participate in any project that may prove to be derogatory to my race," he said.

WHIPPER SAID that the play, as originally directed by Rouben Mamoulian, "had achieved the heights of human dignity."

Obviously referring to Preminger, Leigh said he believed the proposed film is now in hands unsympathetic to my people."

Although Whipper would not tell reporters specifically what the incident charged to Preminger 10 years ago, this writer found it to be Leigh's allegation that the producer had used an insulting racial slur while talking to a colored girl.

Ardently defending Mr. Preminger, Sammy Davis Jr.—who will play "Sporting Life" in the film—said he was looking forward to working with the director whom he described as a very "sensive" man.

"I know Preminger did a superb job with 'Carmen Jones,' which audiences enjoyed tremendously. It is inconceivable that anyone who has not worked for him would think that this man would be so insensitive as to spoil this type of material.

"SUDDENLY TO HAVE Mr Goldwyn throw up his hands and forget about 'Porgy and Bess would be a tragedy at this time,' Sammy said.

Singer Pearl Bailey said she knew Mr. Preminger very well and thought he was going to do "a wonderful job."

"No one can question his ability as a director. I made 'Carmen Jones' with him and he has yet to be topped. The film won an Academy Award for Dorothy Dandridge," she said.

"As far as Mr. Preminger being anti-Negro, that I think is an awful statement. I really do . . . and you can tell Mr. Whipper I said so. I'll tell him myself when I see him!" Pearl exclaimed.

Actor Joel Fluellen said he knew Preminger socially and personally even prior to his direction of "Carmen Jones."

"I have never known Mr. Preminger to act or express any anti-Negro sentiment," he said.

■

PROMINENT ATTY. LOREN Miller of the NAACP's legal staff ler of the NAACP's legal staff said the attempt to make a racial issue out of a choice of directors for the film 'is ill-advised."

"There are too many other problems which confront us. I repeat that I have complete confidence that Mr. Goldwyn's production of "Porgy and Bess" will be done in the best taste and with the utmost regard for the dignity of the Negro people."

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CLOSE LOOK AT SAM COOKE

From 'Rags To Riches' Story Of Young Chi Club Singer

By ERNESTINE COFIELD

Back in the late 30s persons changing streetcars at Cottage Grove and 35th streets would often see a youngster standing on the corner singing his heart out. They liked his friendly smile and the way he sang "I Don't Want To Set the World On Fire," "Beause" or "I'm In the Mood For Love" and would toss him a few pennies.

But when he started on "South Of The Border" his eyes would light up and from the swing of his small body, persons waiting for their street cars knew he was enjoying his singing as much as they were and would toss him an extra few pennies or even a nickel.

This spender, brown skin t o t didn't confine his performances to street corners but would often wander into Redman's Corner tavern, Lakeside Inn or any of the neighboring ones where he always found a welcome.

That was back in the late 30s, but today, in the late 50s, if those same persons wanted to hear that same boy, Sam Cooke, sing they'd have to visit one of the leading plush night clubs across t h e country or in Canada.

EARNS THOUSANDS

A handsome, easy going young man now, Sam doesn't sing for pennies and an occassional nickel but draws from $6,000 a week and with six on his payroll pays out approximately $1,000 a week in salaries.

No longer does he have to find an old tub, lug it to a street corner to stand on to sing for show fare while o n e of his buddies rums a beat-up old guitar. Today the young singer, he's only 23, hires his own guitarist, C l i f White, who played for ten years with the Mills Brothers.

Because Sam has had to fill so many engagements, he h a s been able to appear in Chicago only once, (the Black Orchid for two weeks recently). But when he came Sam gave his home towners a chance to see why he has captured the hearts of music loving Americans.

He endears himself to his audience by telling them little things about the song before he sings. Completely relaxed as he flashes a pretty smile, he either lounges casually against the piano or steps to the edge of the stage, becoming a part of his audience.

As they are wrapped into the mood with his soft voice, you can see his audience relax. If he's crooning a ballad, it's so quiet you can hear an audible sigh when he finishes. But if he belts out with something like "Canadian Sunset" the audience joins him in popping their fingers. Sam sets the mood and his audience reacts accordingly. When he's through cries of "more, more" follows him off the stage.

But regardless of what he sings, the influence of gospels thread its way through his style. Because of it it is apparent where Cooke received his early training.

Because of it or inspite of it the young singer has become one of the few artists to enter t h e magic circle of selling more than a million records of a song (two and a half million to be exact) with "You Send Me."

SANG SPIRITUALS

Perched on a dressing table in his dressing room at the Black Orchid recently, Cooke explained, "I think singing spirituals is the best training for a singer. That's how I developed my easy style from singing spirituals."

But there had to be a beginning. When was that beginning for Sam?

"I've been singing all of my life."

The fourth of eight children born to Charles and Annie Cooke in the Lenox Building, 3527 Cottage Grove, Sam first sang with h i s brothers and sisters in his father's church, Christ Temple, in Chicago Heights when he was five.

Composed of Charles, jr., L. C. and Hattie (Woods), Mary (Miller) and Sam (Willie, David and Agnes (Jamison) weren't members of the singing group the children sang not only in the city but traveled about the country with their father during summer vacations and on weekends.

Sam's favorite songs back then were "Precious Lord," "D e e p River" and "Going Home." He was still a long way from "Y o u Send Me" that was penned by his brother, L. C. in 1956, and from Wendell Phillips, which he attended after Doolittle grade school, the Junior Destroyers social club, girls and the Singing Children, which he and L. C. formed.

Directing it themselves, t h e y also had Herman Mitchell a n d Lewis Trulock as members. The Singing Children were always welcome in the churches of the city.

But it wasn't long before Sam noticed the girls and he left the group to return to his singing in the streets and to serenade t h e girls. He was back at his old haunts around 35th and Cottage Grove singing for show fare.

But the youth's voice was too good not to be recognized by a professional group. He soon became a member of the Highway Q.C. spiritual group and traveled around the country.

His travelling companions were Lee Richards, Charles Richards, Credell Copeland, Gus Treadwell, Marvin Jones with Credwell's father directing.

Combined with his singing chores were his activities in the Junior Destroyers that was an affiliate of the Senior Destroyers, which had Mrs. Inez Barlow as sponsor.

Members of the two clubs played baseball but each game always ended in a fight. Some of the members of the Destroyers were Cleo Lyles, Sunny Benson, J o e Ellis, Joe Anderson, Herbert Henderson, Thomas Freeman, Frank Sears, Willie Lee Lewis, Benson and Irving and Buster Snell. Then there were always the fellows with nicknames like Duck, Dew Boy and Stew Study.

Even if Sam pays the Windy City a pop visit, he always manages to get down to the Cyril Lounge and pay the ex-Destroyer members a visit.

Sam explained, "We used to fight quite a bit. They weren't gangs but social clubs," he stated emphatically. "We had to belong to a club to go to school."

Like any active boy Sam always found ways to make "show fare." With sparkling eyes and laughing he related, "We used to tear down fences and sell them back to the people for wood."

Next week "Name Singer . . . Big Money."

SAM COOKE

SAM COOKE, young sensational Chicago singer, can be seen in photo (A) as he relaxes between numbers at nightclub. In contrast in photo (B) he seems in trance as he gives out with song while leaning against piano. At far right (photo C) are members of his family. These include at right the Rev. and Mrs. Charles Cooks. Looking on are sister and brother-in-law of singer, Mr. and Mrs. Jamison. Kneeling down is Cooke's brother, Eddie David.

SINGER'S FAMILY — Looking over one of Sam Cooke's recent releases and some of the pictures taken during his rise to fame are members of his family. Kneeling is the noted singer's youngest brother. David, 16. Others are (from left) his brother-in-law and sister, Mr. and Mrs. Eddie Jamison, and his parents, the Rev. and Mrs. Charles Cooke, sr. Rev. Cooke is vice president of the national convention of the Church of Christ Holi-

NOW THE IDOL of millions, Sam always finds time to stop by his old stomping grounds at Cyril's lounge to recall the early days when he was the idol of only a few loyal fans. In above photo he can be seen surrounded by a bevy of pretty girls as well as old friends.

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Around the Theatrical World

Should Negroes Boycott Movies, TV Products?

By GEORGE E. PITTS

• **A LETTER CROSSED THIS DESK** suggesting that Negroes boycott certain movies and certain television-sponsored products in an effort to get a better shake for members of his race in both mediums. While the general notion is not entirely new, several points bear consideration. The letter states: "I believe that if the American Negro should boycott every major theatre for six months where major pictures are exhibited, that industry would suffer the loss of millions of dollars. I have continually advocated that Negroes boycott products advertised on TV as long as these advertisers cater to the prejudices South which bands or threatens to boycott products which sponsor shows featuring Negro artists. I know the Northern Negro spends more money than the entire South. (This is the contention of the letter-writer). In the past I have advocated that all national Negro publications, along with the NAACP and Urban League get behind this movement. It took Nat (King) Cole to prove my thesis. I also suggest that Congress appoint a committee to investigate these bias practices . . . My answer is that the Negro boycott every nationally advertised product whether it be automobiles, cigarettes, food or what not, that does little or nothing for the Negro, for six months, and I guarantee that there soon will be more participation by, and more opportunities for Negro entertainers."—Earl Dancer, Elsinore, Calif.

Mr. Pitts

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• **LEADING JAZZ** pianist Oscar Peterson kept the crowds flowing to Pittsburgh's Crawford Grill last week, even brought out many members of the mink-coat set and made them perk up their ears in awe at his keyboard stylings. While in the city, Peterson exhibited his versatility by appearing on a local TV station and expertly discussing jazz and art . . . Dave Garroway liked gospel singer Clara Ward so much that he has invited her group for a return on his "Today" TV-er.

• **IN RAYMOND HORRICK'S** book, "Count Basie and His Orchestra," is refutation of the nation that Benny Goodman was ever entitled to be called the king of swing. Speaking of the early 1940's when Goodman acquired the title, Horricks writes: "The white swing bands of Goodman and Shaw, though often interesting for their arrangements, could not nearly equal the Basie group's virile swing and enormous ensemble drive, and their soloists seemed pale by comparison with the Count's wholesome set of individuals."

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• **BIG SHOWS, such as Ed Sullivan's and Perry Como's, are signing guests to contracts for four or more shows—not because they want the stars, but because they don't want other shows to get them . . . Bandleader Sammy Kaye predicts a big revival of ballroom dancing within the next two years. Says Kaye, "The three-year reign of rock and roll is coming to an end. Teen-agers, who set national trends in popular music, are showing renewed interest in dancing. The kids seem to be looking towards the dance bands again."**

■

• **THOSE RIFT** rumors in the Sammy Davis Jr. household don't make a recent big spread in a national magazine look good at all. The feature is one telling how well the couple will get along together . . . Top actor Sidney Poitier was termed "horrible" in his initial audition for a stage part but progressed to the top by hard work and determination.

■

• **THAT NOTED jazz pianist and his wife had another battle royal at a New York night spot recently. My spy says the marriage has always been a stormy one since the young man was at first naive enough to believe the lady could support her lavish surrounding without having any visible means of employment. He once really blew his top when he found out where the fine furniture, clothes and money were coming from.**

Negroes Gave Todd 1st Hit Show

Mike Todd, the king of showmakers who was killed in a plane crash Saturday, owed his first Broadway success to a brilliant array of Negro performers he presented in the "Hot Mikado" in the late '30s.

The flamboyant producer, who Negro showpeople claim deserted them later on, thoroughly exploited Negroes during his lean years before he literally broke through the doors of the big time theatrical world.

The earliest known interest of Todd in Negro show life came in 1937 when he tried unsuccessfully to purchase the Savoy ballroom in Harlem.

Persons who were in on the negotiations said that Todd expressed keen bitterness when he could not reach terms with the owners of the dance hall which at that time was a financial bonanza.

One of the highlights of Mike Todd's village at the New York world fair in 1938 was an all-Negro show built around the Mary Bruce dancers and Savoy ballroom talent.

But Todd whose ambition to produce a successful Broadway hit had always been frustrated by failure, finally saw his chance when the Chicago WPA theatre opened with the "Swing Mikado," a jazzed up, take-off on the imperishable Gilbert and Sullivan opus.

Knowing a gem when he saw one, Todd immediately tried to buy the package, but it wasn't for sale.

Again angered, he decided to stake a rival show. Thus was born the famous "Hot Mikado" starring Bill "Bojangles" Robinson.

For a brief period the two rival Mikados played to Broadway audiences, but Todd's "Hot Mikado" had the big names the lavish staging and the showmanship know how. In a brief period the "Swing Mikado" folded.

Along with the late Bill Robinson, the "Hot Mikado" featured Eddie Green who had become nationally known as a character in the radio smash "Duffy's Tavern," and Buck and Bubbles who were a show all by themselves.

The show also introduced a new personality who is still going strong — a pretty brownskin girl known as Sheila Guyse.

Sheila, show people say, is the only Negro performer discovered by Todd.

From the "Hot Mikado" Todd went on to bigger and bigger theatrical and movie successes, but he never again made much use of Negro talent.

Frederick O'Neal looms as Actors Equity head

NEW YORK—Indications are that the nation's top performer organization, Actors Equity Association, will soon be headed by a colored person—Frederick O'Neal.

The nominating committee of the association selected the famed tan artist at its meeting last Tuesday. He thus became the regular ticket's candidate for the presidency, the first time in the 45-year history of Equity that such a situation has come about.

O'Neal is unopposed for the office the winning of which would mean elevation from the third vice president's position he now holds.

According to the association constitution, however, independent candidates can be named between now and May 14, if there is sufficient opposition to the O'Neal candidacy.

The election is to be held in June.

* * *

THE NOMINATION of O'Neal is in keeping with Equity's traditional liberal policy of racial tolerance. Singlehandedly, it will be recalled, Equity succeeded in winning the fight with the League of New York Theatres over the exclusion of colored people rule in Washington's National Theatre—some years ago.

* * *

THE NOMINATING committee that chose O'Neal was composed of Bill Ross, Polly Rowles, Jane Hoffman, Mike Kellin, Harry Bellaver, Biff McGuire, Nancy Walker, Broc Peters, Tao Strong, Shellie Ferrell, Jack Leigh, Mary Roche, Gordon Dilworth, Ruth Gillete and Stanley Tackney, chairman.

* * *

O'NEAL, WHO is now in Hollywood, Calif., for the film version of "Anna Lucasta," is well known for his organizational energy and ability.

He has served on the union's governing body, the council, and has been officially active in Equity for a total of nine years.

O'Neal is probably best remembered by Broadway theatregoers as the creator of the comic bully in "Anna Lucasta," in which he also appeared in Chicago and London.

FREDERICK O'NEAL

It was this play that introduced the actor to the commercial theatre after it was first done by the now defunct American Negro Theatre.

* * *

HIS OTHER stage credits include "Take a Giant Step," "The Winner," "House of Flowers" and, lastly, "The Man With the Golden Arm."

Should he be elected, O'Neal will succeed Ralph Bellamy, who is now appearing in the Dore Schary dramatic hit, "Sunrise at Campobello."

Broadway Accustomed To Interracial Shows

By ROB ROY

NEW YORK — With fond memories of "Mr. Wonderful" starring Sammy Davis, the presence of "Jamaica" with Lena Horne in the top role and Duke Ellington's promised production "Saturday Laughter" the talk along the main stem one might wish to delve a bit deeper for a gander at the mixed entertainment parade.

Such productions as "Deep Are the Roots," Native Son" with Canada Lee and numerous others more than a decade ago all must be classed as Broadway interracialers regardless of how long, or how short their respective runs.

A bit further back was the Broadway production that starred Mae West, also interracial that lasted only a few nights but was perhaps the most discussed because it was the first attempt at such stagings.

"Beggar's Holiday" of course has been discussed at length elsewhere in this edition. The main interracial angle in this one was the love scenes with Mildred Joanne Smith, a Sepian beauty and Alfred Drake featured.

However, Mildred Smith's participation in such shows did not begin and end with "Beggar's Holiday." She was an important participant in another Broadwayer titled "Forward the Heart" where she was cast opposite William Prince, a well known artist and a favorite along the Broadway stem.

There was quite a lull in the presentation of such plays after "Holiday" folded but most Broadway critics predicted an early return for the interracialers. Then when Sammy Davis arrived with "Mr. Wonderful" the parade started all over. It was but a short time until Lena Horne was presented in her current hit, "Jamaica" and now the promised Ellington show, "Saturday Laughter." All such shows made money in the past and there is every indication that the proposed plays, Ellington's and one to feature Dorothy Dandridge will show profit enough to guarantee a long run.

MILDRED SMITH and WILLIAM PRINCE

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Broadway jobs still scarce for tan actors

NEW YORK — Integration is still just a word as far as a vast majority of colored legitimate performers are concerned. On Broadway integration is advocated but avoided.

Highlighting the situation is an Actors Equity analysis of colored employment on Broadway and off - Broadway during the last two seasons.

According to Variety, the approximated statistics reveal fewer colored performers were utilized in shows during the 1956- 57 semester than the previous season.

That, incidentally, was after various theatrical organizations had issued appeals to producers for increased integration of colored performers.

* * *

ONLY TWO of last season's Broadway productions were classed as integrated offerings in the Equity report. The shows, both musicals, were "Bells Are Ringing" and "Shinbone Alley." Equity's tally on integrated Broadway productions for the previous semester was six.

There were four integrated off - Broadway shows in 1955-56, but only two last season.

* * *

THE EMPLOYMENT total on Broadway for 1955-56 was 142, including 61 in the City Center production of Carmen Jones." Another 29 were cast in "Mister Johnson."

Those two shows thus accounted for 63 per cent of the total for the entire season. In 1956-57, however, the Equity count on colored employment in Broadway shows was 36.

The union also figured an additional 39 performers in the Jones Beach outdoor presentation of "Show Boat" and about 20 more in shows held over from the previous season.

* * *

COLORED employment off-Broadway, however, increased in 1956-57 over the previous semester, jumping from 25 to 43.

The drop in integrated shows from 10 on Broadway and off-Broadway during 1955-56 to four last season, plus the overall decline in colored employment has cued a renewed appeal for increased casting of colord performers in legit productions.

* * *

A STATEMENT on the integration and employment of colored performer as a more gen- committee comprised of members of the Dramatists Guild, the League of N.Y. Theatres and Equity and endorsed by the governing bodies of the League, Equity and the National Assn. for the Advancement of Colored People and other theatrical and civic organizations was sent out recently to all managers and producers.

* * *

THE STATEMENT emphasized the need for having th expanding role of colored citizens in the U.S. "adequately portrayed in the entertainment arts."

It noted, "The realities of the American scene today confirm the portrayal of the colored performer as a more general part of the scheme of our society, for example, as postmen, policemen, clerks, secretaries, government workers, doctors and teachers, without the necessity of emphasis on race."

Actors Equity plans integrated show case

NEW YORK — In an unprecedented move to boost employment for its colored members, the Actors' Equity Association has come forward with a plan for integrated showcase demonstrations to take place next May before an invited audience of agents, casting directors, producers, dramatists, and "others who can be influential in carrying out the purpose of the showcase."

Toward this end, Equity has enlisted and received the cooperation of the League of New York Theatres, and producer Alex Cohen has been appointed to undertake the responsibility for assembling and presenting the showcase, the basic purpose of which is to demonstrate how non-white performers may be integrated in legitimate theatre productions.

Equity contends that this can be done, both in dramatic and musical plays, "without in any way minimizing the artistic value of the production, and indeed, with the intent to show that an added dimension, strength, and interest can be given to productions where integrated casts are used.

Equity President Ralph Bellamy, declared that the plan "is in line with the policy that we have followed for many years; it is another step toward advancing our aims."

THE OFFICIAL Equity decision to undertake this project came out of the union's Council meeting on January 14.

It was at this meeting that the Council, the union's governing body, unanimously approved a formal resolution submitted by Frederick O'Neal's fourteen member Committee for the Integration of the Negro in the Theatre.

Mr. O'Neal, third vice-president of Equity, declared that while "Equity has been somewhat encouraged by the judicious integration of colored people into a few Broadway shows over the past few years, the Association feels that a great deal more can be done."

The Equity Council has appropriated the funds necessary to initiate the project.

* * *

THE SHOWCASE will be performed at a Broadway theatre on Sunday, May 4, and again on Monday afternoon, May 5, 1958. It will consist of several scenes of various lengths from musical and dramatic productions, and will be performed by integrated casts.

"We feel quite sure that the support of other elements of the theatre and various organizations and individuals in the entertainment field will be forthcoming," Mr. O'Neal stated.

Executive Secretary Angus Duncan called the plan "one of the most forward-looking theatrical concepts we have undertaken."

Belafonte, Mathis Top Academy Awards List

BY HARRY LEVETTE

HOLLYWOOD (ANP)—Sepians who saw and heard Dorothy Dandridge sing and participate in the Academy Awards ceremonies over TV last year, should be doubly thrilled this year when two or more present their talents to the public.

One of these will be Harry Belafonte whose latest triumph "Island In The Sun," added to his fame from "Bright Road" and "Carmen Jones."

The other is the sensational newcomer to the entertainment world, Johnny Mathis, who while not having yet made his mark on the screen, is a big box-office attraction, at famous night spots.

There will be much more time for entertainment this year, because the Academy Award Committee, has eliminated commercials. It is possible other famous colored stars will be honored.

The list of stars set for performing roles on the "Academy Awards Show", which will be carried on NBC-TV and NBC-Radio on Wednesday, March 26, 7:30 to 9:15 p. m. PST; 9:30 to 11:15 p. m. CST)., expanded to 68 last week with the announcement of 11 more of the screen's top-ranking names.

Actors Equity Cracks Hotel Barriers in Baltimore, Md.

NEW YORK—Actor's Equity, which more than 11 years ago started a drive to eliminate segregation in legitimate theatres throughout America by denying them the right to present members of that organization, won another resounding battle in that never-ending fight last week.

Culminating a drive, which started last November, to get hotels in Baltimore to accept Negro members of shows playing the Ford Theatre, the union announced here last week that two hotels are now on the "American Plan." The relinquishing of the barriers against Negroes at the Congress and the St. James came about as a result of a meeting in Baltimore between Equity's executive secretary, Angus Duncan and individual hotel managers. The meeting was called when the entire company of "Shadow of My Enemy" sent in a letter of protest while playing the Ford Theatre last November.

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THEY REPORTED that a member of the cast, Anna Hubbard, had to seek food and lodging in the far away Negro section when she was denied same at the hotels in the vicinity of the theatre. The company appealed for correction of the situation through what ever channel the council could pursue. Duncan forwarded the information to the Mayor, the Governor, the City Council, the Maryland State Senate and the President of the Hotel Association. Sympathetic answers and promises of help came from everybody contacted except Harold I. Fink, president of the Hotel Association. He also failed to reply to two previous letters on this same subject.

■

THE ISSUE FIRST came into public view in 1956 when a member of the touring company of "Cat On A Hot Tin Roof" was denied accommodations. At that time, the white members became so incensed they all moved to Washington to live and commuted to Baltimore to work. In breaking down the barriers of two hotels in the city, which Lord Baltimore built, Actor's Equity is receiving the accolades of every democratic thinking human being in the world.

Sepians Opened Broadway's Doors Via Little Theatre

NEW YORK — Broadway, since the beginning of theatrical time allergic to Sepia talent in its legitimate shows save for a few "maid and butler" roles, has lost its grip on the barrier that controled such things.

This was brought about by the Sepia talent itself through the mediums of the "Little Theatre" movement. Not only were performers born to Broadway but in several instances the plays themselves.

One terrific example was "Anna Lucasta," a play that Broadway producers exhibited little or no interest in its early compositional stage. The play was offered a number of producers but not one showed interest enough to listen to the whole script. 'Twas the same familiar story "not commercial enough" for Broadway first nighters. With nothing but rebuffs for each attempt to sell the play for Broadway staging a new idea hit the owners. They'd produce the thing themselves.

And so the actors rehearsing nightly for no particular purpose than to be recognized for small parts that came through calls from Broadway were induced to appear on stage for slummers and others who occasionally visited the little theatre, usually a store front housing.

The play chosen for the public's consumption was "Anna Lucasta." The play opened for a week end run. By Sunday, the final night, seats were at a premium and everyone in Harlem and quite a few Broadwayites were talking about the production. This was all Broadway needed. To discover there was a demand for such a production boxoffice wise. So the play was "purchased" for a song by John Wildberg, taken to Broadway and eventually on road tour that was most successful. Incidentally, it was John Wildberg who gave Broadway and the nation "Porgy and Bess."

The picture was similar to the one in Chicago where the loop had grabbed off "Swing Mikado," previously a southside production.

While not as successful in its move up the ladder, location wise, the show did move to Chicago's Majestic theatre and later Broadway. That its stay in Chicago's loop was a brief one was due to Chicago's unwillingness to go for a show that has not been baptised on Broadway. Its short stay on Broadway was due entirely to Mike Todd's decision to place a rival show "Hot Mikado" across the street in opposition. Finally, "Hot Mikado" had Bill Robinson, a "name" while "Swing' Mikado made its bid for success with cast assembled from Chicagoans who were unknown to stem first nighters.

There were other shows born of the neighborhood like WPA Projects "Haiti" that failed to hit Broadway. This of course was due to their interracial cast with romance involving the two races. There was no place for a show starring Rex Ingram and Bel Geddes in semi-romantic scenes to get very far. However, Paul Robeson did hit Broadway for brief run in "Othello" another interracial production.

Film capital group to cite 17 artists

HOLLYWOOD — Something new and novel is always happening in the film capitol of the world. The latest: a group of civic minded citizens have come up with an idea to pay homage to the entertainers of today and yesteryears.

The Hollywood Improvement Association has inaugurated a "Walk of Fame" as a means of honoring the thousands of artists who have stormed filmland gates in the more than 50 years since the industry first began to flourish.

From the list of some 1,500 names assembled by association president Harry M. Sugarman, some 17 colored artists are among the first group selected to have 'their names etched in the sidewalk at the famed corner of Hollywood and Vine.

* * *

THEY INCLUDE Louis Armstrong, Marian Anderson, Harry Belafonte, Eddie Heywood, Sammy Davis Jr., Duke Ellington, Billy Eckstine, Ella Fitzgerald, Eartha Kitt, Sarah Vaughan, Perez Prado, all in the field of recording, and Nat Cole and Louis Jordan, recording and television.

Also nominated were Hattie McDaniel, motion pictures and radio; Stepin Fetchit, motion pictures; Lena Horne, radio and pictures; and Eddie (Rochester) Anderson, radio.

There also is a possibility that actor Rex Ingram is among among the honored. The name appears on the list, but it's not known whether it is the tan Rex Ingram or a director who was his forerunner.

* * *

AMONG THE notables who were not selected include Louise Beavers and Bill Walker, both members of the Screen Actors Guild board of directors.

And to mention a few others — Ethel Waters, Ernestine Jones of Amos and Andy, Charles E. Butler, casting director for 30 years; and Mantan Moreland.

Mike Todd's first break came with all-tan show

CHICAGO (ANP) — Stories revealing that famed movie producer Mike Todd got his first real break in show business with an all - colored musical starring Bill (Bojangles) Robinson were published early this week.

According to the stories, Todd, after experimenting successfully with a flame-dancing act at a Century of Progress Exposition here in 1933, went to New York and made a big hit on Broadway with "The Hot Mikado," with Robinson as the drawing card.

Later in 1939 he took the show to the New York World's Fair and scored again.

Todd's success with "The Hot Mikado" launched him on several other Broadway successes, including "Star and Garter," "Something for the Boys," "Mexican Hayride" and "Up in Central Park."

With his Broadway fame behind him, Todd then went to Hollywood and after feeling around for footing, came through with two new hits, "As the Girls Go," and "Peep Show."

However, Todd's biggest movie venture was "Around the World in 80 Days," produced at a prodigious cost, but which netted the inventive producer new and increasing wealth.

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Sammy Davis Jr. wed to dancer 23

Afro-American P.1

Baltimore Md.

LAS VEGAS, Nev. — Sammy Davis Jr., one of the nation's most outstanding night club and television personalities, was married to attractive Loray White, of Los Angeles, here Friday night.

Sat 1-18-58

Davis, 32, and his 23-year-old bride took the vows in the Emerald Room of the Sands Hotel with Justice of the Peace Art Olsen officiating.

* * *

SINGER HARRY BELAFONTE served as best man and Mrs. Ann Stevens, wife of a Los Angeles public relations executive, was the bridesmaid.

Sammy experienced a previous disappointment with Miss White two years ago, when the comely singer wedded another. Last January, Davis suffered a second romantic setback when Cordie King broke with him and married wealthy Marion Stewart in Chicago.

So, it could be that the popular song and dance man went through some anxious moments as Miss White showed up three hours late for Friday's ceremony.

* * *

SPEAKING OF his marriage to Miss White, the groom said: "We have known each other for three years. We went together for a year in Los Angeles, then she got married.

"It didn't work out, though, thank God, and she had it annulled. As soon as we learned (Thursday) that the annulment had been obtained, we made plans to wed right away."

* * *

THERE WERE about 100 guests at the rites, including actor Donald O'Connor, comedian Joe E. Lewis and singer Gordon McRae. Both Davis and his bride are currently in the show at the Sands.

Miss White appeared as poster girl on West Coast advertisements for a leading brand cigarette in 1956.

Afro-American Baltimore Md. Sat 1-18-58 49 P.1

MR. AND MRS. SAMMY DAVIS JR.
'If you don't succeed the first time, try again'

Around the Theatrical World

Negro Musicians Have Chance to Fight Bias

49

By GEORGE E. PITTS

ALL OF YOU NEGRO MUSICIANS who do nothing but sit around and beef about the runaround you get from your boss, James C. Petrillo, concerning racial discrimination in the American Federation of Musicians, can join forces with Marl Young, who is pressing for action. Young, backed by a committee with such names as Nat Cole and Benny Carter, is steaming because of Petrillo's "failure to answer our letters," and wrote the AFM leader, stating that "we feel that you do not have the right to ignore a legitimate effort on our part to abolish discretionary practices which directly affect us and other members of our race." Because no response was received from Petrillo, Young notified the union chief his committee would take the whole question of integration to AFL-CIO President George Meany, and also present it to the AFL-CIO Civil Rights Committee. Down Beat asked Young whether his decision to go over Petrillo's head would make the AFM president mad. "Frankly I don't care, and I just don't give a damn," he answered. "We're the ones who're mad, because we're fed up to the teeth with getting the runaround from him. I believe Meany will show more interest in us. If he doesn't, then we're going to court." Well, fellows, there's your start. If you let Marl Young down you should bow your heads in shame. Obviously he has the courage most of you have failed to exhibit all these many years. The least you can do, individually and collectively, is lend him your names and moral support in an effort to bring complete integration into the musicians' union, a real important organization in America. Write Marl Young at 3602 Country Club Dr., Los Angeles 19, Calif. If you don't, you're either a coward or a hypocrite! And if this article makes you mad enough to grit your teeth, that's its purpose.

Courier P.23

Sat 1-25-57

Pitts

Pittsburgh, Pa.

• THE TEENAGERS Quartet is preparing for the future since all of them are busily studying some instrument to graduate into a full-sized combo . . . The Clyde McPhatters are enlarging their Westchester (N.Y.) home to accommodate a new member of their family, due soon . . . Ex-Harlem sportswriter Joe Bostic is having trouble putting his two TV shows on the air at a Newark, N. J., station.

■

• PROVING THAT he still has

the magic touch, crooner Bill Kenny, formerly of the Ink Spots, was booked into Blinstrub's in Boston recently, and on the coldest Jan. 4 in 48 years in Boston (it was five degrees) he drew more than 800 into the club. Bill, incidentally, will guestar on "The Ed Sullivan Show" on Feb. 9, and later in the month he'll play the Lotus Club in Washington, D.C. . . . Sammy Davis Jr.'s new bride measures 36-20-36 (Wow!)

• **LOUIS ARMSTRONG is doing well at Blinstrub's in Boston, and Dakota Staton is thrilling everyone at Storyville in the same city. Pretty Abbey Lincoln opens at the same spot on Feb. 3 . . . It has been reliably reported there is no truth to the rumor that singer Hadda Brooks and her hubby, West Coast publicist Dapper Don Brown, have been considering a split.**

■

• **WHY DON'T** Tennessee Ernie Ford and Dinah Shore wise up? Their practice of never hiring Negro talent on their TV shows is so obvious it stinks. Wonder if they're afraid of the competition or just downright prejudiced . . . Little Richard, ex-rock and roller turned evangelist, bought his widowed mother three buildings and a Hollywood home, where she lives with his 11 brothers and sisters. About the switch, he states, "I'd like to tell all my fans that rock 'n' roll glorifies Satan. From now on, my singing will glorify God."

■

• **POINTED STATEMENT from Nat (King) Cole on losing his TV show: "They scramble all over each other to sign Negro guest stars to help boost the ratings of white stars, but they won't put money on a Negro with his own show" . . . Sammy Davis Jr. signed to co-star with Eartha Kitt in the movie "Anna Lucasta," set to go before the cameras April 29 . . . Of course, all of you know why Kim Novak's much-talked-about romance was termed "incredible." You know the famous cat, too!**

In Big Hollywood Films

White Actresses Playing Roles of Colored Girls!

By CHESTER WASHINGTON

HOLLYWOOD, Calif.—The news that Universal International Studio is planning a remake of the famed film, "Imitation of Life," for spring production and the announcement that Deborah Kerr may get the mother role and Natalie Wood the part of the colored girl (as in "Kings Go Forth") . . . pose again a very pertinent problem in the movie industry.

Paradoxically some of the top actresses of today and yesteryears have wanted to play the role of a colored girl . . . a role which they would probably want to avoid in real life.

Years ago, after we had seen the picture "Pinky," I interviewed Jeanne Crain, anticipating that she might have had a unique reaction after playing the role of a colored girl in reel life. And here is what Miss Crain said:

• **"Darryl Zanuck called me and told me he wanted me to play the role of 'Pinky.' My baby was just two weeks old and my doctor was against my returning to work so soon. But I felt I just couldn't miss the opportunity of playing such a role. I looked upon it as a real dramatic challenge. And I enjoyed playing 'Pinky' far better than anything I had ever done on the screen."**

Miss Crain said that playing the part had also given her a different insight on racial problems and deplored the fact that some Americans were not allowed to use their "wonderful talents" due to "certain conditions."

A short time later we talked to lovely Linda Darnell, who told me she had wanted to play the role of "Pinky" more than any part she ever had.

■

BACK to the old version of the "Imitation of Life" film, almost everyone admits that Louise Beavers played probably the greatest role of her career.

• **But now the news comes that Natalie Wood will probably play the colored girl in the version of the film. And naturally our own movie followers wonder why a Negro girl isn't selected for the part.**

Hollywood's partial answer is the fact that movie-goers go for "names" and that is what pays off at the box office. Another frequently smothered reason is the dubiousness of the South's acceptance of top Negro actors and actresses.

They recognize the greatness of Harry Bellafonte's singing (and they buy his records) and of Sidney Potier's and Dorothy Dandridge's acting, but below the Mason-Dixon line they don't help them to break box office records.

■

MEANWHILE Negro girls with real acting ability never get a chance to play roles which could project them into Filmtown fans.

And our masses—who love good pictures just as any group does—are still hoping for another film like "Lost Boundaries" (the story of a New England doctor) to help put our best foot forward in the march toward first-class citizenship.

P. S.—A news note says Dorothy Dandridge is getting in shape to play in the film, "Porgy and Bess." Variety magazine adds "and what's wrong with her present one?"

More Of Race To Be In On Academy Award Ceremony

BY HARRY LEVETTE

— HOLLYWOOD, Calif. — (ANP) — Jerry Wald, producer of this year's Motion Picture Academy Awards presentation, told this reporter at a press conference here that more Negro stars will participate in the awards ceremony this year. Last year actress Dorothy Dandridge was the only sepia star participating.

Already listed as participants in this year's extravaganza are actor-balladeer Harry Belafonte, singer Nat "King" Cole, and new singing star, Johnny Mathis. And according to Wald, other Negro stars may be added to the list.

The 30th annual presentation of the Academy of Motion Picture Arts and Science Awards will be presented on NBC-TV and NBC-Radio Wednesday, March 26 (9:30-11:00 p. m. CTS). The program will originate from the Pantages theatre in Hollywood with Alan Handley producing and directing for NBC television.

Meanwhile, it is quite possible that some Negro stars will receive "Oscar" awards during the program, with the most likely being Sidney Poitier. Last year, in addition to performing before the nationwide television audience, Miss Dandridge also won one of the coveted awards.

Did Belafonte Steal 'Matilda'?

$500,000 Suit Filed in New York

NEW YORK—If publisher Paul Kapp has a way with the courts, he will nick Harry Belafonte for half-a-million dollars for what he basically charges is the "theft" of Matilda.

The suit against Belafonte, Duchess Music and others, has been filed in the New York Supreme Court and based on the question of whether that calypso song is an original work or whether it derives from the folk music tradition.

Publisher Kapp, through his General Music firm, claims that the song was written by Norman Span, a well-known radio personality in Trinidad. According to him, it was assigned to his publishing company years before Belafonte made it known.

"MATILDA," regarded as one of the songs which made Belafonte the high-monarch of calypso, was recorded for Victor, published by Lou Levy's Duchess Music and credited to Belafonte and his accompanist, Millard Thomas, also a defendant, in 1953.

Duchess Music's answer to the charges is that the song's basic melody has been used many times in the past and is therefore not

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Around the Theatrical World

Discrimination in the Record Industry?

By GEORGE E. PITTS

DOES DISCRIMINATION exist in the record industry? Why is it that for every fine Negro interpretation of a true blues or rhythm number there is a version by a white performer, good or bad, that seems to capture the record market? An Esquire magazine article wonders whether the oversight is a boycott based on racism or simply a lack of appreciation or understanding of Afro-American folk music. The article points out that "Johnny Ray's enthusiastic but clumsy imitation of Joe Turner's 'Flip, Flop and Fly' made more money, but it will never become a collector's item as Turner's original probably will. Similarly, Jo Stafford's smooth but pallid version of Ray Charles' 'I've Got a Woman' has no artistic value today. Of course, the white audience hears only Ray and Stafford." The solution, says Esquire, must necessarily rest with the big record companies. For until these companies, with their fancy versions, big names and unlimited distribution, recognize Negro artists for what they are—great talents—the record buying public will continue to by-pass performers capable of producing modern classics, but who, because of the color of their skin, must be content to sing their songs for millions of unhearing ears.

Pitts

• FORMER SWEETHEARTS of Rhythm tenor sax player, Myrtle Young, has sued the Good Publishing Company, publishers of Jive and several other monthly publications, for $50,000 for alleged unauthorized use of her photograph. The photo accompanied a confession-type story titled "The Next Best Thing to Love." . . . Pearl Bailey, who collapsed again recently, had been ordered to rest by her medico.

• **CAN YOU DO** the Slop yet? Well, forget it and learn the Stroll, which. says Billboard, "may herald the beginning of a new Big Apple-type dance trend." It's supposed to be a rock 'n' roll version of the minuet . . . Pertinent observation by Count Basie: "Whatever you want to say about rock 'n' roll, it's got that beat, and when you've got a beat you're going to dance. And when you dance you're going to like jazz."

■

• HIGH PRAISE for Nat King Cole came from Marian Anderson who said "Anyone would have been proud of the show King Cole was putting on. He is a gentleman of taste as well as talent. One needed only to see the calibre of guests he was getting to know the esteem in which he is held." . . . Young singer Johnny Nash of the Arthur Godfrey Show, has all it takes to become a big-timer. This kid can really sing, and so can Valerie Carr, about to have a hit with her first record, "You're the Greatest."

■

• I DIG PATTI PAGE'S tver "The Big Record." She not only gives Negro talent a very big break, but doesn't try to hog her whole show as does Dinah Shore who must have an aversion to Negro entertainers . . . Pittsburghers really went for saxist Sonny Stitt at Crawford Grill last week where Stan Getz is holding forth this week, while incredible organist Jimmy Smith is tearing it up at the Hurricane.

■

• LITTLE RICHARD'S salary in rock and roll, before turning evangelist, was around $250,000 annually . . . Al Hibbler is being signed for his first concert tour of Europe, beginning in March. When Hibbler works England, he's going under the billing of Albert Edward Windsor Hibbler, a title given him by Duke Ellington after the Duke had concluded one of his English tours . . . Diahann Carroll will cut an album of spirituals for release in France.

More Work for Negroes In Hollywood This Year

Courier Pittsburgh, Pa.
Sat. 1-18-58

HOLLYWOOD, Calif.—Following interviews with Eric Johnson, globetrotting head of the Producers Association; Duke Wales, ace publicity director of the powerful body, and others have good news for you at this first herald-ing of things to come during the new year. Rather than a crippling blow being handed to the motion picture industry by vastly increased television audiences, staying away from the theatres, war-jittery banks tightening up on production money, etc., the Johnson office determinedly predicts a bigger and better year during 1958 than in the past.

That this will react favorably with the nearly 17,000,000 Negro citizens, who form a large percentage of movie-goers, is a certainty because Hollywood also reveals that it will continue and increase its policy emphasized during 1957, that of featuring and starring colored actors and actresses as often as is expedient. The great box-office success of "Something of Value," "Band of Angels," "Island in the Sun" and others, justified this, along with "Carmen Jones," of two years previous, still going strong.

■

This will also mean much more work for the colored players and a still wider medium for the tacit message of democracy carried to Caucasian viewers by Negroes in intelligent roles and displaying their varied talents.

Even now ready for release in the new year are such grea pictures as Fox's "South Pacific, co-starring Juanita Hall; Paramount's "Buccaneer," co-starrin Woodrow Strode, and Paramount's "St. Louis Blues" (th life of W. C. Handy), starrin Nat (King) Cole and a galaxy sepia artists in the supportin cast.

Nelkane Benton, Bing Crosby's record promotion agent, is a Hollywood Cinderella

By KERRY JACKSON

Most of us stop believing in stories with Cinderella endings early in life. We come to realize that life is pretty tough and the "pot o' gold at the end of the rainbow"-stuff just ain't.

Nelkane Benton's story is the exception.

Miss Benton is one of the best known record promotion agents in Hollywood . . . perhaps because she has the best record promotion account in the business . . . Bing Crosbys'.

How this young girl from New York got the position with Crosby is an example of how Cinderellas get their pumpkins turned into shining carriages in these modern times.

When Nelkane was a child in New York, she spent most of her waking hours in the local theater, swooning over the film stars of the day. A Hollywood star making a personal appearance anywhere near her couldn't get away without giving her an autograph.

In 1948 she and her family moved to Los Angeles. She didn't lose her old passion and hers soon became a familiar face around the downtown Paramount theater. She introduced herself to Rube Wolf, then manager of the western chain of Paramount theaters, and soon asked him to do her a favor. She wanted to visit Paramount studios. Miss Benton says he put up a small fight but relented and promised to meet her at the gate to the studios the following day. Well, Nelkane was there but Rube wasn't.

After waiting about two hours, she was on the verge of tears when the opportunity to get in rolled up on a bicycle.

As Nelkane tells its, the gentleman on the bicycle was about to go inside the gates when she caught him. She told him all about her appointment with Wolf and how she just "had" to get on the lot, and in the next breath, she was riding on the handlebars through the gate.

She suddenly realized that there was something familiar about her chauffeur's looks. The person she was riding with was . . . Bing Crosby.

At Bing's invitation, the 14-year-old Nelkane spent the day on the lot, watching Crosby work in "A Connecticut Yankee in King Arthur's court".

NELKANE BENTON
. . . and bossman . . .

Crosby and his chauffeur even dropped her off at her home and he extended her a standing invitation to visit him on the lot while the picture was being filmed. She didn't miss a day, needless to say.

They became good friends during her visits to the lot and Bing seemed impressed with her intelligence and ambition to do something in show business. What she wanted she explained, was to become a glamorous press agent, the kind she had seen depicted in the movies.

Nelkane went back to New York to finish her high school education but she says she wrote to Bing almost every week.

When she did come back to Los Angeles after graduation, he hadn't forgotten her . . . nor could he forget her. . . . She was calling every day. . . .

She enrolled at Stanford in 1950, majoring in public relations. During the Summer and at Crosby's suggestion, she worked with Tubby Garin on his record promotions. In the months that followed she found out that making a record a hit wasn't just a series of lucky breaks, but rather a planned approach to the public's ear.

At the end of the Summer of 1952, Bing offered her the job of his exclusive record promotion agent with a five year contract.

Nelkane has been partly responsible for the success of such million-sales records as, "In the Cool, Cool of the Evening", "Sam Song", "Simple Melody" "In a little Spanish Town", "Maggie's Blues", and "True Love".

When Bing's boys began to branch out on singing careers of their own Gary was introduced to the local disc jockeys by Nelkane. Lately she has been working with Bing's youngest son, Lindsey, who is considered the best of the Crosby clan. She has also done promotion for Bob Crosby, Frank Sinatra, Bob Scoby and Louie Armstrong.

Cinderella didn't have a thing on Nelkane Benton.

Outlook Bright for Show Business As '58 Begins

By Dolores Calvin

NEW YORK CITY — (CNS) — With the New Year swinging into the spirit of things, we find rock and roll still with us, a prediction we flunked on, as we were sure the "fad" would have died out.

However, calypso did the fading away as Belafonte, its staunchest booster, turned back to ballads for his most important dates. Rock and roll is still not only going strong but booming with Alan Freed and a whole headline cast leading the Paramount Theater. Best on the bill is Fats Domino who came a long way this year to stardom.

Brightest 1957 stage production, needless to report, was Lena Horne's "Jamaica" which is still doing terrific biz each evening. Second is "Simply Heavenly" which did well only on off-Broadway. A few scattered Negro players in dramas were recognized. Eartha Kitt's play flopped.

With films, there were several to be commended.. "Island In The Sun" stood out with its heavily talented cast and strong conflicts. "Band of Angels" with Sidney Poitier brought out a strange tale of Civil War days .. 1957 brought out Nat Cole as an actor in "China Gate' and pushed the theme of integration with hit players and supporting actors in many minor films. The industry progressed in '57 but has not as yet surrendered to interracial romances.

On television, the new show was the Nat King Cole show — which closed before the year ended but made a magnificent showing — rating equally with any other show of its kind. Big stars continued to make appearances on Ed Sullivan, Steve Allen and Perry Como shows. Most popular were Pearl Bailey, Sarah Vaughn, Ray Robinson and countless rock and rollers. Incidentally more than enough new singing groups on the rock and roll theme came forth, some good, some bad.

To choose the most outstanding performer — it would be almost impossible, as so many can qualify, but we'll say that Harry Belafonte kept his rating as a king in his terrifically busy schedule which included a Waldorf Astoria date to end all.. Credit goes to Johnny Mathis for being the "find" of the year — to Billy Eckstine for making his comeback — to Earle Hyman for his brilliant Shakespeare and to Mattiwilda Dobbs for breaking barriers at the opera. To sum it up, 1957 was a good year — good for business and good for show people. But they're looking to '58 to be even brighter as with integration on the march, who can tell how far we can go into channels of television, opera and motion pictures.

Group Launches Drive To Place Sepias In Jobs

NEW YORK — In an unprecedented move to boost employment for its Negro members, the Equity Association has come forward with a plan to intergrate its showcase demonstrations to take place next May before an invited audience of agents, casting directors, producers, dramatists, and others who can be influential in carrying out the purpose of the showcase.

Toward this end, Equity has enlisted and received the cooperation of the League of New York Theaters, and Producer Alex Cohen has been appointed to undertake the responsibility for assembling and presenting the showcase, the basic purpose of which is to demonstrate how nonwhite performers may be integrated in legitimate theater productions.

Equity contends that this can be done, both in dramatic and musical plays, "without in any way minimizing the artistic value of the production, and indeed, with the intent to show that an added dimension, strength, and interest can be given to productions where integrated casts are used.

Equity President Ralph Bellamy, declared that the plan "is in line with the policy that we have followed for many years; it is another step forward advancing our aims."

The official Equity decision to undertake this project came out of the union's Council meeting on January 14. It was at this meeting that the Council, the union's governing body, unanimously approved a formal resolution submitted by Frederick O'Neal's fourteen member Committee for the Integration of the Negro in the Theatre.

Mr. O'Neal, Third Vice-President of Equity, declared that while "Equity has been somewhat encouraged by the judicious integration of Negroes into a few Broadway shows over the past few years, the Association feels that a great deal more can be done." The Equity Council has appropriated the funds necessary to initiate the project.

SEVERAL SCENES

The showcase will be performed at a Broadway theatre on Sunday, May 4, and again on Monday afternoon, May 5, 1958. It will consist of several scenes of various lengths from musical and dramatic productions, and will be performed by integrated casts.

"We feel quite sure that the support of other elements of the theatre and various organizations and individuals in the entertainment field will be forthcoming," Mr. O'Neal stated.

Executive Secretary Angus Duncan called the plan "one of the most forward-looking theatrical concepts we have undertaken."

"AS SMART AS the show." That is what kibitzers were saying as this group of fine ones was being photographer at Robert Show Lounge where "Smart Affairs," the Larry Steele production is being presented. Shown here are Mildred Gaines, Thelma Banks, Claire Matthews and Lydia Salters.

NEGRO ACTOR SEEN AS HEAD OF EQUITY

Frederick O'Neal's Chances of Election Held Strong—Alida Valli Gets Role

By LOUIS CALTA

For the first time in the forty-five year history of the Actors Equity Association there is a strong chance that the performer union may have a Negro president.

He is Frederick O'Neal, who was selected Tuesday by Equity's nominating committee as the regular ticket's candidate for president. Mr. O'Neal is unopposed for that office, but Equity's constitution permits the naming of independent candidates between now and May 14. The organization's annual election is to be held in June.

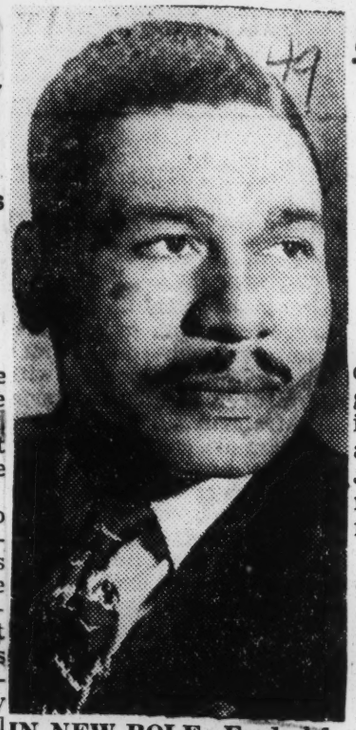
The nomination of Mr. O'Neal is in keeping with Equity's traditional liberal policy of racial tolerance. Single-handedly, it will be recalled, Equity succeeded in winning the fight with the League of New York Theatres over the Negro exclusion rule in Washington's National Theatre—some years ago.

The nominating committee that chose Mr. O'Neal was composed of Bill Ross, Polly Rowles, Jane Hoffman, Mike Kellin, Harry Bellaver, Biff McGuire, Nancy Walker, Broc Peters, Tao Strong, Shellie Ferrell, Jack Leigh, Mary Roche, Gordon Dilworth, Ruth Gillette and Stanley Tackney, chairman.

Mr. O'Neal, who is now in Hollywood, Calif., for the film version of "Anna Lucasta," is well known for his organizational energy and ability. At present, he is third vice president of Actors Equity. He also has served on the union's governing body, the council, and has been officially active in Equity for a total of nine years.

Mr. O'Neal is probably best remembered by Broadway theatregoers as the creator of the comic bully in "Anna Lucasta," in which he also appeared in Chicago and London. It was this play that introduced the actor to the commercial theatre after it was first done by the now funct American Negro Theatre. His other stage credits include "Take a Giant Step," "The Winner," "House of Flowers" and, lastly, "The Man With the Golden Arm."

Should he be elected, Mr. O'Neal will succeed Ralph Bellamy, who is now appearing in the Dore Schary dramatic hit, "Sunrise at Campobello."



IN NEW ROLE: Frederick O'Neal, who has been nominated for the presidency of Actors Equity Association.

Lulu Guerre Selected for CBS Premiere

Negro Girl Among Six Chosen For 'Jackie Gleason' TV Show

NEW YORK—Lulu Guerrero, curvaceous, Dominican-born, Negro girl, has created a milestone in network television by winning a spot as a "show girl on "The Jackie Gleason Show" which premieres over the CBS television network Oct. 3 (8:30-9 P.M.).

Lulu's job will be, with five other girls of different racial strains, to introduce the show to the television audience as it comes on the air. Jackie Gleason selected the girls himself from some 500 contestants who answered a general show call, last Monday.

■

BORN IN Trujillo City, Dominican Republic, 21 years ago, Lulu, whose real name is Lurbes, came to the United States in 1951 to finish her schooling. She attends Morris High School in the Bronx at night, after having taken time out to learn to read and write English, since her native language is Spanish. With her mother, Mrs. Ortogracia Perdomo, and brother, Federico Guerrero, she lives at 750 Beck St., in the Bronx.

Soon afetr she arrived in this counttry, several friends told her she had all the qualities for a good model and she should go to a modeling school. She enrolled in the Grace Del Marco School in 1954 and has been one of their best models since her graduation the following year.

Her new job is right up Lulu's alley. She has always wanted to dance and sing. She can't do much dancing, she says, but she has got a good voice and has been singing Spanish ballads on a radio station, WPOW, in New York. A nightclub act is what she has in mind later, if she can get the training she wants. As to how she developed her curvy figure (34-22-36), Lulu thinks there's nothing like swimming for it. You are liable to find her at any YWCA pool in the Bronx, some afternoon.

Gleason Picks Beauties— Jackie Gleason evinces pleasure in his own selection of five beauties to be featured on his new "The Jackie Gleason Show" on the CBS Television Network series, starting Friday, Oct. 8 (8:30-9. P. M., EDT). The girls are, left to right: Carmen Austin, New York; Lulu Guerrero, The Bronx; Judy Carrol, New York; Lorna Gillam, Woodside, N. Y., and Jeanne Rejaunier, Mill Neck, L. I.

O'Neal bows out of Equity race

HOLLYWOOD—Actors Equity is not going to have the opportunity of voting on its first colored candidate for the presidency after all.

Frederick O'Neal announced on Thursday, that he has withdrawn from the race for the post and will throw what support he can to help Ralph Bellamy, the encumbent headman.

O'NEAL'S DECISION was the latest of a series of fast-changing developments which had enlivened the annual Equity elections, scheduled Friday at the Hotel Edison, New York.

Two weeks ago, Bellamy had stated his intention of remaining out of this year's race. He announced that he would not be a candidate for a seventh term, and urged that the membership support the regular ticket headed by O'Neal.

The latter, here for a role in the forthcoming "Anna Lucasta" film, thus became the first colored presidential nominee in the 45-year history of the powerful entertainers' union.

* * *

LAST WEEKEND, an Equity spokesman announced that 228 of the union's 10,000 members had urged Bellamy to reconsider, and that the star of the Broadway hit, "Sunrise at Campobello," had acquiesced.

The same spokesman said that O'Neal had decided to withdrew from the race in defence to Bellamy.

Angus Duncan, executive secretary of Equity, reportedly contacted O'Neal and advised him that he could not resign as the administration's nominee. O'Neal recanted and said that he would remain on the ballot.

* * *

ON THURSDAY, O'Neal withdrew all over again. But not without issuing a mild reprimand direced at Bellamy.

"It is my opinion that Mr. Bellamy may have made a mistake in reversing his decision.

"His action may be misinterpreted and hurt the good work that Equity has done, here, in Washington, St Louis, Baltimore and elsewhere, for equality in the theatre."

* * *

THE LATTER comment was obviously aimed at the rumor that the 228 members who urged Bellamy's re-entry, had done so in order to block the unopposed election of the first tan president.

Bellamy also took cognizance of the rumor. He issued a denial that "there is any racial issue involved at all."

O'Neal has served as the third vice president of Equity and was chairman of four of its committees.

After both his Tuesday and Thursday withdrawals, the veteran tan actor pledged his "full support" to Bellamy.

Chico Hamilton Trio, Teddy Wilson Hit Air

Mutual's jazz festival series, BANDSTAND USA, wrapptd up a host of the better names in jazz music for Saturday's broadcast. For example, emcee Guy Wallace had pianist Teddy Wilson before his microphones, playing from New York's Round Table Room, while Joey Bushkin plus the Chico Hamilton Quintet are to be heard from New York's famed Birdland. The "Five Commuters," a vocal-instrumental combination, are featured on the show this week from New York's Gothic Room in the Duane Hotel and two famed trios, headed by Herbie Mann and Eddie Costa, are to be heard from Cafe Bohemia in Greenwich Village.

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Void Experience, Johnny Nash A 'Natural' For Movie Role

BEVERLY HILLS, Calif — Johnny Nash who is motoring home to spend the holidays with his parents, Mr and Mrs John Lester Nash Sr, of Houston, has done an excellent job of acting although he had had no previous experience in the business. When young Johnny Nash left last weekend, headed for a holiday visit he had safely tucked away in his bags a precious lot of photographs he wanted them to see.

They were still pictures from his movie, and they revealed Johnny, a mere lad of 18, as the star of the show.

In the past, Houston has produced many outstanding theatrical stars, but none of them has leaped to fame with startling swiftness that has characterized Johnny's ascent from Houston's amateur shows, choir-work at the Progressive New Hope Baptist Church, and varied, amateur activities at Jack Yates High School.

Approximately four and a half years ago, Johnny was a school- vacation caddy at a Houston golf club. A singer since he was age five, Johnny just happened to be singing for his own amusement one day when a golfer, Real Estate Broker Frank Stockton heard him, was impressed, and asked him if he would like to appear on television. Of course, Johnny did and, following through, Mr Stockton arranged an audition at Houston's television station KPRC.

The audition indirectly led Johnny to Hollywood motion picture stardom in his very first film.

Following the audition, Johnny was placed on the "Matinee" afternoon variety show, where he remained three years. From this showcase, he caught the attention of talent scouts for the great television figure, Arthur Godfrey. It was while Johnny sang on Godfrey's "Talent Scouts" program that Burt Lancaster, famed actor and executive, saw him and immediately decided that he was "just the boy we want".

Following his holiday visit at home in Houston, Johnny will go to New York, where he is scheduled for additional appearances on the Godfrey show. Then, according to his current plan, he will return to Southern California to establish a permanent residence.

British riots to be filmed

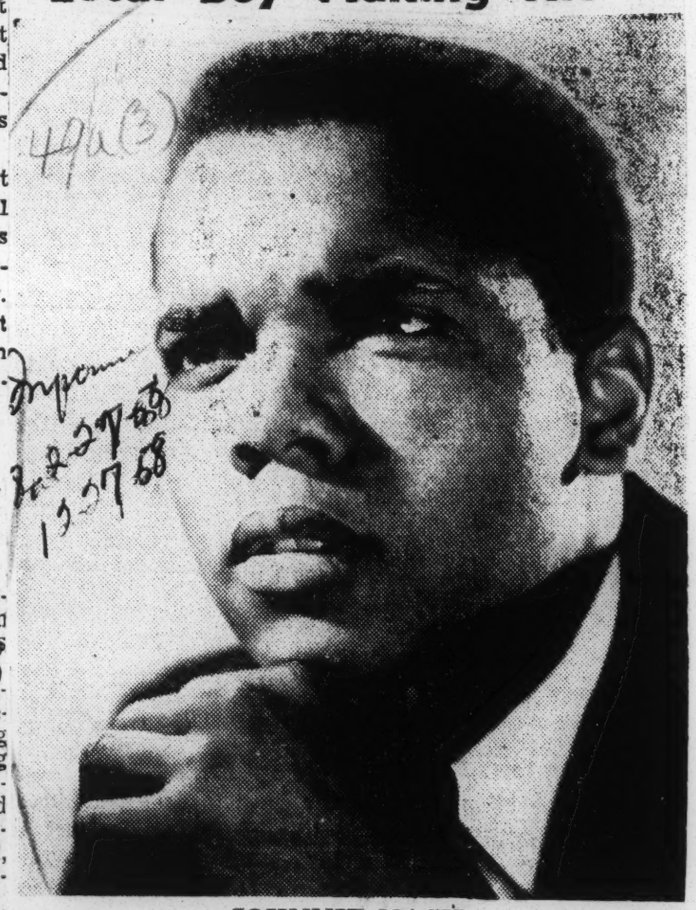
LONDON—British film producers are prepared to step in where Hollywood seemingly is afraid to tread.

The Rank Organization revealed it is to put into immediate production a film dealing with race riots in the Notting Hill district. The script is being written by Janet Green and leads have already been assigned to Yvonne Mitchell, Michael Craig and Nigel Patrick.

The film, which will be titled "Sapphire," will be directed by Basil Dearden and produced by Michael Relph.

The central theme will be the murder of a girl.

Local Boy Making Hit



JOHNNIE NASH

NOVEL ON SOUTH WILL BE FILMED

'Intruder,' Bought by Seven Arts, Is Racial Story—Kramer Protegee Cast

By THOMAS M. PRYOR
Special to The New York Times.

HOLLYWOOD, Calif., Nov. 24—"The Intruder," a forthcoming novel about current problems and attitudes toward segregation in the South, has been acquired for filming by Seven Arts Productions. It is a first novel by Charles Beaumont, who lives in North Hollywood.

Mr. Beaumont has several motion-picture and television scripts and magazine articles among his writing credits. G. P. Putnam's Sons will publish "The Intruder" in January. The story is set in a fictional town and the central character is said to be a strong man, or demagogue, who attempts to stir trouble where none had existed before he arrived.

Stanley Kramer will introduce Donna Anderson, 19-year-old Hollywood high school graduate, in his production of the Nevil Shute book, "On the Beach." Miss Anderson impressed the producer when he saw her perform in a local dance recital four years ago.

Mr. Kramer then negotiated a contract with her parents. While Miss Anderson went on to complete her schooling—she graduated in June, 1957—the producer arranged for her to also study with Nina Moise, a local drama coach.

In "On the Beach" Miss Anderson will be cast opposite Anthony Perkins. The other principals in the drama, to be filmed in Australia, will be Gregory Peck, Ava Gardner and Fred Astaire. Filming will start in January.

George Marshall will direct Glenn Ford and Red Buttons in "Bonjour, Pardner" for Metro-Goldwyn-Mayer. The picture will be made next year with William Hawks as the producer. The same foursome collaborated earlier this year in making "Imitation General" for the studio.

Joe Louis To Film His Own Life Storv For TV

HOLLYWOOD—Joe Louis whose life story has been told in a pair of films will again be spotlighted in a telefilm to be made based on his life and career. Total of 39 segments are to be made.

Joe will be heard as host-narrator. He will not, however appear in the title role. Two or more actors are being considered for that important part in the films but so far no one has landed the job.

The stories will have several well-known guests from the sports world included in the 39 episodes. There will also be clips from Louis' more important fights including his victory over J i m Braddock that brought him t h e championship belt. Also shown will be his two fights with Max Schmeling, one of which he won and the one he lost to the fighting man from Germany.

Joe Louis is listed as owner of the company producing the series. He will be associated with legitimate producer Al Berkman and Stanley Cowan, publicist.

The telefilms will be distributed nationally and also in various countries abroad. Materials for the telefilms to be used will come from Louis' scrapbooks, which happens to be title of the series. In addition there will be added yarns told by Joe Louis t h a t never hit public print. Producers are hopeful that the series will prove "best sellers" and t h e y perhaps will. There are numerous untold stories and happenings connected with career and life of the ex-champion and this alone should make the films interesting to the public.

Negro Produced Film Has Interracial Cast; Based On The Growth Of Jazz

CHICAGO. — "The Cry of Jazz," semi-documentary film with an interracial cast was made on a "shoestring" by its all - Negro producers, KHTB Productions.

Novelist Mark Kennedy, City Planner Nelam L. Hill, Composer Edward O. Blanc and Mathematician Eugene Titus Jr. pooled their talents, savings and faith so that the jazz film could be made.

Called "explosive" by Hue magazine in its forthcoming November issue, "The Cry of Jazz" outspokenly examines the growth of jazz as a result of Negroes' position and outlook in America. All the fundamental and basic contributions to jazz have been made by Negroes," declares the film. "Jazz is the Negro's cry of joy and suffering."

Despite a limited budget, the film's producers found a wealth of talents willing to spare time to their project. Le Sun Ra and Paul Severson composed and arranged musical backgrounds. Painter Bernard Goss designed the set which was used for the few acted scenes in the borrowed living room of a friend's apartment.

The filming, which took place on weekends, was done by professional photographers Henry Starr and Madeleine Tourtelot.

The interracial acting cast includes Shakespearean Actor Andrew Duncan. Radio Announcer George Waller, Wilson Junior college actor LeRoy Inman, Ballad Singer Linda Dillon and Dancer Dorothea Horton.

Two different New York distributors offered to handle "The Cry of Jazz" before the 16 mm, 33-minute film had been completed. The producers are also arranging a French translation of the film for the export market.

Associated Press Wirephoto

ALTHEA AGAIN . . . Movie Director John Ford congratulates tennis star Althea Gibson in Hollywood on her selection for the second straight year as female athlete of the year in the annual Associated Press poll. Miss Gibson, of New York, is making her movie debut in "Horse Soldiers," directed by Ford.

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Poitier, Miss Kitt score in 'Mark of the Hawk' film

Afro-American Baltimore, Md. Sat. 3-15-58

NEW YORK — "The Mark of the Hawk," which made its world permiere here last week, stars Sidney Poitier and Eartha Kitt. Both are given high praise by local critics.

Typical of the reviews is that by William K. Zinsser of the Herald Tribune. He says in part:

Sidney Poitier plays a literate African who has just been elected to the legislature. He is a proud man, and when he fails to ram his proposals through the council, he decides to incite his followers to strikes and raids instead.

* * *

HE IS dissuaded by an American missionary (John McIntire) and an old African who is a Christian leader (Juano Hernandez).

But other hotheads, both white and colored, take the law into their own hands. The resulting tragedy only proves that violence is no answer.

THE MEN who made this film obviously know Africa well. There is great truth in its smallest detail — the chitchat at the governor's party which touches all the common grievances and dreams; the motley make - up of the council with its new Indian and African members; the resentment of the white man's land and privileges the appreciation of his schools and his medicine.

Character is not a question of race in this movie. There are men of good will on both sides of the color line, just as there are evil men on both sides. One bigoted white settler, for instance, does more harm than a colored revolutionary. The picture is astonishing in its thoroughness and balance.

Eartha Kitt is cast, unaccountably, in a limited role as Poitier's wife, but she plays it with feeling.

The picture, which is in color, has some good shots of African life. Its actors are strong and earnest. Poitier and Hernandez are sober and thoughtful.

Afro-American Baltimore, Md. Sat. 3-15-58 p. 7

A TENDER MOMENT—Sidney Poitier, as Obam, shares a tender moment with his wife, Renee, played by Eartha Kitt, in their new movie, "The Mark of the Hawk," due for national showing this month.

Rare Praise For Negro Heard In Racial Film

By A. S. "DOC" YOUNG

HOLLYWOOD. — In the movie "Kings Go Forth," viewers will witness the rare Hollywood situation in which two lovely white women claim that a Negro man was "the greatest."

The two women are actresses Natalie Wood and Leora Dana, who play the fictional roles of daughter and widow of a late Negro business executive. This man had moved his family from Philadelphia to France to escape the shackles of race prejudice.

Now it is World War II. An American lieutenant, Frank Sinatra, has met the half-white, half-Negro girl and she has fallen in love. He is shocked when he learns of her parentage, however, and his age-old prejudices poison his mental system.

It is then that Natalie, as Monique, declares:

"My father was a very great man. Believe me, he was."

Then Miss Dana, as Mrs. Frank Blair, tells the confused lieutenant:

"Monique's father was a rare man. I have never known another like him."

Later, she explains:

"I was a public health nurse in West Virginia. When I went back home to Philadelphia, I met him for the first time at a welfare conference. I fell in love with him and married him. I didn't care what color his skin was. He was the finest man I'd met in 38 years of living."

In the dialogue of Monique and Mrs. Blair, the viewer hears one of the strongest pleas for tolerance and appraisals of people on the basis of quality values that ever has been projected through the medium of motion pictures.

The approach to the racial theme as made by Producer Frank Ross and Director Delmer Davis, is sympathetic. And, in projection, they do not employ the sledge-hammer technique Rather they appeal to the minds of thinking people seeking, as Mr. Ross has said, "equality of thoughts."

This treatment of a deliiate subject in "Kings Go Forth" might get the picture banned in some areas. But Mr. Ross has said: "I don't care."

Call Post Tues. 3-25-58 Tenn. City Tribune

THE NEW MOVIE

WILLIAM K. ZINSSER

'The Mark of the Hawk'

PARAMOUNT THEATER

A screen play by H. Kenn Carmichael, directed by Michael Audley, produced by Lloyd Young, presented in Technicolor by Universal Pictures with the following cast:

Renee	Ertha Kitt
Obam	Sidney Poitier
Amugu	Juano Hernandez
Craig	John McIntire
Barbara	Helen Horton
Sandar Lal	Marne Mattland
Gov. General	Gerard Heinz
Gregory	Patrick Allen
Prosecutor	Earl Cameron
Kana	Clifton MacKlin

"THE Mark of the Hawk," which opened yesterday at the Paramount, is a mature and honest portrait of Africa today. It achieves an almost impossible feat: it sees all sides of the situation fairly and with compassion.

Herald Tribune N.Y. Sat. 3-15-58

Many strong emotions and historical tides are at work in Africa now and often they collide violently. The Christian missionary is in competition with the tribal witch doctor. The white homesteader guards his land jealously against the African who claims a prior right. The patient governor tries to restrain the "native" agitator who wants to seize freedom prematurely. Communist agents stir up discontent wherever they can.

Sun. 3-16-58 New York N.Y.

These are some of the threads which "The Mark of the Hawk" tries to unravel. It is an English movie, but its stars are mainly American Negroes. It was filmed in Nigeria, but no country is mentioned. It is meant to be the story of any colony in which the fever of self-rule is beginning to spread.

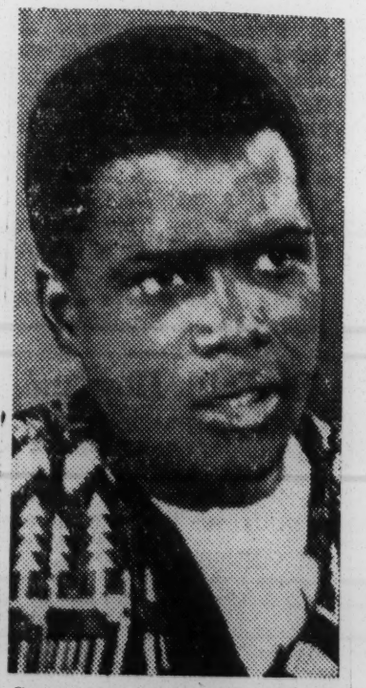
Sidney Poitier plays a literate African who has just been elected to the legislature. He is a proud man, and when he fails to ram his proposals through the council, he decides to incite his followers to strikes and raids instead.

He is dissuaded by an American missionary (John McIntire) and an old African who is a Christian leader (Juano Hernandez). But other hotheads, both white and Negro, take the law into their own hands. The resulting tragedy only proves that violence is no answer.

* * *

The men who made this film obviously know Africa well. There is great truth in its smallest detail—the chitchat at the governor's party which touches all the common grievances and dreams; the motley make-up of the council with its new Indian and African members; the resentment of the white man's land and privileges, the appreciation of his schools and his medicine.

Character is not a question of race in this movie. There are men of good will on both



Sidney Poitier in "The Mark of the Hawk."

sides of the color line, just as there are evil men on both sides. One bigoted white settler, for instance, does more harm than a Negro revolutionary. The picture is astonishing in its thoroughness and balance.

It does have one bias—a strong Christian bias — and though it is sometimes too preachy, it at least dares to say that Christian love is a powerful weapon. In an age when most movie problems are solved by fist and bullet, this is a refreshing theme.

* * *

"The Mark of the Hawk" will be too naive for some tastes. It has the courage of its sincerity—and the dramatic weaknesses that sincerity often breeds. When ideas are of first importance, action frequently suffers.

The picture, which is in color, has some good shots of African life. Its actors are strong and earnest. Poitier and Hernandez are sober and thoughtful Negroes. John McIntire is a gentle missionary, and his recollection of a similar ferment in China gives the film a vital link with the new world of Asia. Marne Mattland is a sensitive Indian, and Patrick Allen is a vengeful white landowner. Eartha Kitt is cast, unaccountably, in a limited role as Poitier's wife, but she plays it with feeling.

In movie terms "The Mark of the Hawk" has many faults. In human terms it is well out of the ordinary.

Negro Theme In New Film

HOLLYWOOD—In the movie, "Kings Go Forth," viewers will witness the rare Hollywood situation in which two lovely white women claim that a Negro man was "the greatest."

The two women are actresses Natalie Wood and Leora Dana, who play the fictional roles of daughter and widow of a late Negro business executive. This man had moved his family from Philadelphia to France to escape the shackles of race prejudice.

NOW, IT IS WORLD WAR II. An American lieutenant, Frank Sinatra, has met the half-white, half-Negro girl and he has fallen in love. He is shocked when he learns of her parentage, however, and his age-old prejudices poison his mental system.

It is then that [illegible] as Monique, declares:

"My father was a very great man. Believe me, he was."

Then Miss Dana, as Mrs. Frank Blair, tells the confused lieutenant:

"Monique's father was a rare man. I have never known another like him."

'And God Created Woman'

Movie 'Too Exciting For Colored People'

Too Hot!—French actress Brigitte Bardot, seen here in a torrid dance scene with an unidentified colored actor in the film, "And God Created Woman," has been termed too hot. In Dallas, Tex., the movie was cancelled because police said it was "too exciting for colored people."

DALLAS, Tex.—The French imported film, "And God Created Woman," which stars sexsational Brigette Bardot, has inaugurated a new type of discriminatory censorship here.

The official reason for this new form of bias, and we quote, "It's too exciting for colored folk."

The film, which has played all over America, to make a new star out of the shapely Brigette Bardot, caused no trouble here when it played several theatres frequented by whites.

■

THERE WERE no complaints despite the fact that one of the hottest scenes in the picture shows Miss Bardot doing a sexy dance number with an unknown colored singer-dancer.

However, when time came for the picture to be booked into the Forest Theatre for colored people, the police stepped in and cancelled the play date. Their only reason being as stated, "Too exciting for colored people."

Both the Forest Theatre and the Esquire, for whites, where the picture was seen, are operated by the Interstate circuit. For that reason, it isn't likely that the case will be heard in court.

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New Belafonte company to film 'End of World'

By HARRY LEVETTE
For (ANP)

HOLLYWOOD — Like Alexander the Great, looking for more worlds to conquer, Harry Belafonte, less than six years ago virtually unknown in Hollywood, has now stepped up into the ranks of a producer.

Under the company name of "Harbel," he is going to star in his first production "The End Of The World." It will be filmed on the MGM lot, for MGM distribution, with Sol C. Siegel co-producer, and Mel Ferre, and Ingor Stevens co-starring with him.

The plot is based on the fate of the last three survivors (Belafonte, Ferrer, and Stevens) of an atomic attack, and it is predicted to be a big box-office attraction. Scenarist Ronald MacDowell will direct it.

Although Belafonte's first role, supporting Dot Dandridge, as a quiet, modest small town school principal in "Bright Road," did not bring out the dramatic ability, he has since been found to possess, Otto Preminger's "Carmen Jones," did, and he was ready for his big triumph, "Island In the Sun," by Twentieth Century Fox.

Louise Beavers

Ol' Flick 'Imitation Of Life" To Be Revived In Hollywood

Hollywood (ANP) — "Imitation of Life", the Claudette Colbert, Louise Beavers, Fredi Washington starrer, which told the story of two women (one a cook, one a wealthy woman) and the parallel lives of their daughters, is slated to hit the screen again.

National Studios announced last week that shooting will begin July 8 with Lana Turner as the star. The Beavers and Washington roles are not filled.

It will be interesting to note the "character changes" that must be made if the picture is to be accepted by the American movie-going public of 1958.

For example, it would be more in keeping with the times if the daughter's name, Peola. was changed to something "normal", like Penny or Peggy.

'Imitation of Life' On Screen Again

By THOMAS WOOD

HOLLYWOOD

Back in 1934, Universal Pictures made a screen version of a Fannie Hurst story called "Imitation of Life," which, among other things, touched gingerly upon the problem of a light-skinned girl who wanted to pass for white. This was an extremely ticklish situation for films of those days, and the picture, though it did extremely well at the box office, was regarded generally as being way ahead of its time.

Since that movie was produced, a lot of understanding has flowed under the bridge. Universal - International, the successor company, recently concluded that the time was ripe for a more forthright presentation of the same theme. Accordingly, a new screen play was fashioned from the original by Eleanor Griffin and Allan Scott, and a spanking, new, updated translation is now before the Technicolor CinemaScope cameras here at the studio.

Fans with long memories will recall that the story dealt with two struggling mothers, one white and one black, who teamed their knowledge (the former was a whiz at selling maple syrup; the latter had batter know-how) to build a pancake empire.

Both women had young daughters and individual personal problems. The widowed white woman could never decide between lover and career and left her partner, also widowed, with the task of bringing up both kids. This arrangement worked out fine while the girls were young; but as they grew up the advantages of being white became more apparent to them both. By chance, the daughter of the colored woman was several shades lighter than her mother. She decided to try to pass. But to achieve this ambition, she had to renounce her mother forever.

Stylish Funeral

Her heart broken by her daughter's action, the old woman soon died. Her last wish was to be buried in style, with a church choir, plumed white horses pulling the hearse and a high-stepping band, playing gay, fast music. Her partner carried it out to the letter. During the procession, the daughter, by now famous and successful, threw herself on the casket and begged forgiveness. The white woman, at long last made aware of her own responsibility, then announced her plan to start life over by making a home for both "daughters" in a new environment.

Though the plot of the new version of "Imitation of Life" remains pretty much the same as the first, the careers of the various characters have been altered considerably. In most instances, these changes were made for easier audience identification. Few women have ambitions to be a pancake queen, for example, so that role was switched to a struggling actress. Similarly, the part of the colored mother was changed from batter expert to baby sitter. And the roles of the pancake company's manager and the white woman's most persistent boy friend, an icthyologist in the original, were changed to actress' agent and magazine photographer, respectively.

Produced by Ross Hunter and directed by Douglas Sirk (the same pair who re-made two other Universal successes, "Magnificent Obsession," and "There's Always Tomorrow"), the picture stars Lana Turner as the struggling actress and Juanita Moore as the baby sitter. Terry Burnham and Karin Docker play the respective daughters as children and Sandra Dee and Susan Kohner (with tan make-up) as grown-ups. Others in the cast include John Gavin as the photographer, Robert Alda as the agent, Dan O'Herlihy as a theatrical producer and Mahalia Jackson, in a brief choir sequence, as the singer of the Twenty-third Psalm.

A New Lens

The film introduces a new CinemaScope lens which allows the camera to move to within three feet of the players without distorting their features or making them look ten to fifteen pounds heavier than they are. This lens, a recent development of Panavision, Inc., restores the close-up to its pre-wide screen era power, majesty and glory.

During the unfolding of the story, which runs from 1946 to the present, Miss Turner wears a rapid succession of thirty-four outfits which range from a period suit, with tight waist and padded shoulders, to a blue mist mink coat ($15,000 up). The clothes, which are all quite revealing and get better as the character she plays becomes more successful, are the most expensive ever made for a film at Universal. They were designed by Jean Louis, who was borrowed for the assignment from Columbia, and cost a total of $78,000, or about $2,214.13 a change.

Each outfit has its own furs and jewelry to match, and the combinations of leopard, sable, chinchilla, star sapphires, pearls, rubies diamonds, etc., appear to be endless. Assuming the completed film runs an hour and a half, which is average, and that her character appears in it two-thirds of the time, Miss Turner will show up in a new outfit every minute and 26 seconds. This is something of a record, even for her.

Jugnita Moore gets Beavers role in 'Imitation of Life'

HOLLYWOOD — The role played by the late Louise Beavers in the original filming of "Imitation of Life," has been given to Juanita Moore, it was announced last week by Universal International.

Miss Moore, a local product, is the former wife of the late Nyas Berry, of the famed Berry Brothers dance team. She met her husband when she was a chorine at the Cotton Club in Culver City, and he was touring with his brothers, James and Warren Berry.

"Imitation" was a story based on a social situation involving a colored girl and her best friend, member of a white family. Both were of virtually the same complexion, but the background of the colored girl constantly threw obstacles in the way of their friendship.

It is not the ideal story for re-filming, particularly in this age of integration. Yet, it is a factual account of a true life situation.

Claudette Colbert played opposite Miss Beavers in the original movie. Rosalind Russell was featured with Fredi Washington as the two girls.

Lana Turner has been already chosen for the white daughter role.

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Ethel Waters Back In Films For Major Role In Yul Brynner Sock

By HAZEL WASHINGTON

HOLLYWOOD — The Ethel Waters story: — This is about a woman who has been around in show biz., for more years than many of us would like to admit, and Ethel has seen the transition from the 'good old days' of vaudeville, the big musical shows of Flo Ziegfeld, Earl Corroll and George White, the advent of the talkies.

Then the night clubs took over for a spell and singers, dancers and comedians, found an outlet for their talents, but along came a picture box known as television, and all types of live audience shows suffered.

Miss Waters has held her own down through the years, and has been on top in one capacity or another and is one of the first persons mentioned when any role comes up that fits her type. So we find her acting with such top stars as Yul Brynner and Joanne Woodward in "The Sound and the Fury." We had this little experience with Ethel, who loves to talk and usually knows what she is talking about, and on the item of integration here is what she had to say.

"Integration came to the stage and screen about the time sound came to motion pictures, and has been progressing real well. Personally, I think if the folk, interested in education would borrow a few leaves out of the book of showfolk, integration in schools would come along just fine!"

RESTS BETWEEN SCENES

Ethel was seated in an old wicker arm-chair on the set of "The Sound and the Fury" at 20th Century-Fox studios, chatting with her fellow players, Yul Brynner, Joanne Woodward, Martin Ritt, the director and Jerry Wald, the producer of the story.

This being a favorite subject with Ethel, she expounded further:

"When I broke into show-business back in Baltimore just before the 'twenties began to roar' the color line in show-business was as strong as in any school, anywhere. My people played 'my people' in plays and such. They worked with white people when the action called for the same and that was about all. Outside the actual work there was very little contact. Colored acts were always plentiful and mostly good, in vaudeville, but there again there was the "line." Not so marked as the legitimate theatre, but there all right."

After an interruption while she played a scene with Joanne and Yul Ethel resumed after easing her big (300 pound) frame back into the creaking wicker chair.

"Back in those days, I was so thin they called me bean-pole! In the 'twenties the real break came. Our music, from Memphis and New Orleans had begun to really take hold. Harlem came into its own with the Cotton Club and the Plantation. Duke Ellington and Cab Calloway were the darlings of the darng young men and women of the day. They had fun in Harlem. At the same time Negro players were doing well in London and Paris. The same folk who came uptown to the Cotton Club, mingled with the same artists in Europe. The 'old black' ice was melting . . .

"Then Lew Waters and other producers took the Cotton Club downtown. Before long "The Blackbird" shows came along. The shows were still all colored and all white, however there wasn't the same old coldness, and the line began to break a bit here and there. Our folk weren't so afraid of being hurt as they were and white folk began to find out that we were not really any different, . . . we had the same hope, hurts, ambitions and kindness and cruelties too. There will always be a sprinkling of cruel folk along and the color of their skin doesn't give either side any monopoly."

Another call to the cameras, and another break, when the actress resumed her discourse, "I've always maintained that mingling with folk is the best way to educate them. If you want to learn another language the best way is to spend some time with those who speak it. It's the same with integration. The old barriers will rot once they are ignored for a time."

"After a while of getting to know one another better in showbusiness came plays and pictures, like "Pinky," and "Lost Boundaries," and the like which helped some. But even more I think were the big musicals, where black and white artists worked together in the same show, and in plays too and in pictures. Every season it gets better. The Negro player is not always the servant in the house anymore, except when the action calls for the character to be that way, like in "Member of the Wedding" and in "The Sound and the Fury." In both I'm the old Southern Mammy type, but I make it tell . . . I make it tell."

At this point Yul seconded, with, "That you do honey!"

Miss Waters closed out the whole with "Now, all I've got to say, is just give the human heart a chance . . . let the youngsters start out together, with no interference from their grown ups and everything will come out all right. People are always saying that actors are children playing dressed-up. Well, maybe we are. But us showfolk have shown a lot of smart educators the way to go . . . may be the day will come when there won't be any particular use for the word, 'integrate!' "

We could all add a bit more to what Ethel has said, even though we know that show business is not "Simon Pure" as yet, they have made a Great Big Step toward what might be Utopia but it has taken a good many years to get this far. Let's all hope and pray that real integration comes faster and sooner, with far fewer pains.

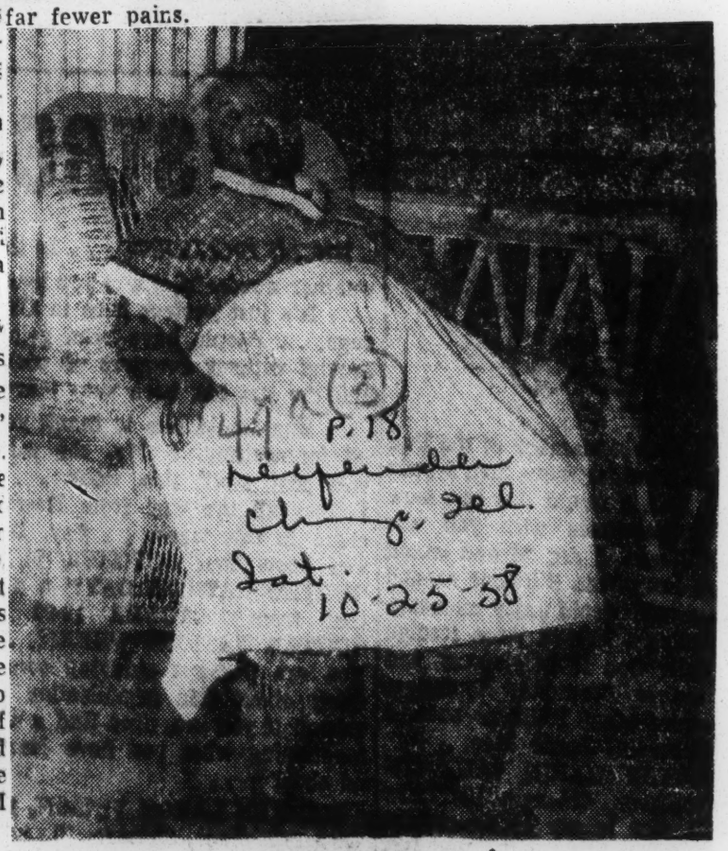
on the big stem and has moved forward steadily thereafter.

Her talents are scattered over a variety of fields. One of the great singers of her time; a fine dramatic actress and, when she chose was one of the better song and dance girls.

In recent years she has confined her work to the stage and movies with occasional guest shots on television. On stage in "Miss Calico," "Mamba's Daughters," "Member of the Wedding" and "As Thousands Cheer" she was superb.

She has been in many pictures, many interracialers and others all Sepians. In each case Miss Waters stood out as the production's breadwinner.

The latest role did not arrive at Ethel's door by chance. She was considered for the part from the very beginning. One of the brass at 20th Century Fox was heard to remark "Only Ethel Waters can do justice to the particular role." From then on it was a matter of securing Miss Waters' signature on paper and her decision to perform the role.



ETHEL WATERS

Ethel Waters In Line For 100th Role In Pictures

NEW YORK—Ethel Waters, undoubtedly the most versatile performer in amusement circles over past several years is still going strong.

From Hollywood this week comes announcement that Miss Waters has inked contract to appear in an important role in the picture "The Son And The Fury" that will star Joanne Woodward of "Oscar" fame. The picture to be made by 20th Century-Fox will be the number 100 for Miss Waters.

Many years ago Ethel Waters, then appearing on the old TOBA chain that included houses like Chicago's Grand and Monogram theatres, was grabbed off for Broadway. She was an instant hit

ETHEL WATERS And Duke Ellington, tops in their respective fields were properly honored this week when Ethel was signed to appear in her latest movie a pix in which Joanne Woodward stars, and Ellington was notified that his music will be spotlighted on a nation wide radio show. The Duke will participate and so will the Ellington alumni headed by Ben Webster in the all-Ellington music starrer.

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THE NEW MOVIE
WILLIAM K. ZINSSER

'South Pacific'

CRITERION THEATER

A screen play by Paul Osborn, music by Richard Rodgers, lyrics by Oscar Hammerstein 2d, based on the Broadway play of the same title, directed by Joshua Logan, produced by Buddy Adler, presented in Technicolar by 20th Century-Fox with the following cast:

Emile DeBecque	Rossano Brazzi
Nellie Forbush	Mitzi Gaynor
Lieutenant Cable	John Kerr
Luther Billis	Ray Walston
Bloody Mary	Juanita Hall
Liat	France Nuyen
Captain Brackett	Russ Brown
Stewpot	Ken Clark
Harbison	Floyd Simmons
Harbison	Lloyd Simmons
Buzz Adams	Tom Laughlin

THERE is nothing—so the experts say—that the technicians of Hollywood can't do. In the movie version of "South Pacific," which opened last night at the Criterion, there is nothing that they can't do. They assault the senses with tricks of sound and color.

The colors are always changing. The actors begin a conversation in good clear weather—blue sky and all that—and then, abruptly, they are bathed in an aura of yellow, or purple, or green. Technicolor mists keep floating across their faces, sometimes almost obscuring them. This is probably supposed to be symbolic. It is "art."

Quite often the outer sides of the screen become fuzzy, to emphasize the person in the center, but this only emphasizes the technician or director who thought of the device. Richard Rodgers' music blares out in a stereophonic roar that mars its gentle lyricism.

Rossano Brazzi as Emile De Becque, opens his mouth to emit the voice of a Metropolitan Opera basso, which the sound department has inserted there, and when one of the stars isn't singing, invisible choirs rise out of the tropical foliage. In short, 20th Century-Fox has wrapped a fancy package—and lost the story inside.

Of course "South Pacific" is still quite a spectacle, and it may appeal to people who missed the Broadway show. The color shots of the islands, filmed mostly in Hawaii, have great beauty—they catch the spell of the South Seas and its people. The fifteen Rodgers-Hammerstein songs, including "Some Enchanted Evening," "Happy Talk," "Younger Than Springtime" and all the other old favorites—and one new one—are graceful and tender, even at shattering volume.

But the movie is a victim of an old Hollywood fallacy: that if a production is "big" enough, it's bound to be great. There are certain stories that have a greatness of their own and need no extra razzle-dazzle. To trick them up is demeaning. Such a story is the musical drama that Rodgers and Hammerstein shaped out of James Michener's tales of war in the Pacific.

It was a simple story of a nurse from Arkansas who fell in love with an older French planter, of a Navy lieutenant who found a girl on the bewitching island of Bali Ha'i, and of a few fringe operators like those bawdy rivals in the grass skirt trade—Bloody Mary and Luther Billis. The story had truth and the people seemed real.

Juanita Hall in "South Pacific."

In the movie they never seem real, nor does their plight ever touch the heart, or even matter. The romance and the fun are gone. Partly this is because, though comparisons are cruel, it is impossible to avoid them in this classic case. Mitzi Gaynor is no Mary Martin, Brazzi is no Pinza, and Ray Walston no Myron McCormick.

* * *

But mainly it's because the actors are lost amid the technical marvels—at one point John Kerr can hardly fight his way through an amber fog that wafts across his path—and because the story has been padded with phoney new sequences. There is a "comedy" scene, for instance, which shows Billis in a rubber raft that Japanese snipers are narrowly missing with bullets and mortar shells. It's artificial, and it's certainly not funny.

Paul Osborn's script is ponderous, and Joshua Logan has directed the picture with little gusto or pace. It runs three long hours, with an intermission.

* * *

The actors really aren't very good, except for Juanita Hall, who, as Bloody Mary, brings the film its warmth and humor. Brazzi and Miss Gaynor make an anguished couple, but the spark of love is seldom lit. John Kerr plays Lt. Cable with deadly solemnity, and France Nuyen is his pretty Tonkinese lass. Walston labors at the role of Billis in a manner that can hardly be called effortless, and the various Navy officers and Seabees seem to have sprung from a summer stock company—certainly from no higher rung on the acting ladder.

Unique Romantic Twist To Latest Interracial Pix

By ROB ROY

Dorothy Dandridge, the girl who turned down quarter of a million dollars in night club offers to await chance to appear in movies, hit the loop via Woods theatre this week in a picture titled "The Deck Ban Red," a sort of debut for herself and Sepians in general in interracial stylings.

In "The Deck Ran Red," Miss Dandridge is presented with a challenge to herself and her race. A challenge that argues pro and con for a Sepian actress filling a role that has formerly gone to non-sepians and leaving to the imagination the racial facts involved. Miss Dandridge succeeds. Her performance in "The Deck Ran Red" is unmistakably one of class, distinction and near-perfection.

The picture carries, among its attributes, romantic sequences. Its action is aboard ship and since Miss Dandridge is the only female in the group she naturally becomes the "tender half" of the romance. She is the apple of the eyes of such greats as James Mason, ship's captain; Broderick Crawford and Stuart Whitman, and ship's cook, Joel Fluellen, who plays Dot's husband.

Thrill scenes filmed aboard the freighter include a massacre in the engine room, fights on the bridge and cat-walks, and a struggle in which James Mason, suspended above a rushing propellor, attempts to escape its blades, with the picture's climax showing the ship bearing down on helpless men in a life

The story has Broderick Crawford and his accomplice, Stuart Whitman, planning a mutiny aboard the freighter, S. S. Berwind, in which they will murder the entire crew and, claiming they are the sole survivors, will end up with the ship and collect half-a-million dollars in salvage reward. In an ambush, they mow down the entire engine room shift and soon have the remainder of the crew and the officers, headed by the captain, James Mason, at their mercy. They load the survivors, with the exception of Dorothy Dandridge, attractive mulatto wife of the ship's cook, into a lifeboat, with the intention of ramming it and thus eliminating all witnesses. The outcome of the suspense-packed climax will not be revealed here.

DOT DANDRIDGE frightened by advances of ship captain attempts to flee the scene in this picture, as you'll see in the film "The Deck Ran Red" at Woods theatre.

Anderson film Festival entry

NEW YORK (ANP) — CBS Television coverage of singer Marian Anderson's goodwill tour through Asia and two other American films, "Gandhi," and "FDR: Third Term to Pearl Harbor," have been selected as U.S. entries in two of the top film festival competitions scheduled to be held this summer in Europe, the network announced.

CALLED "THE Lady From Philadelphia," the flick spotlights Miss Anderson's triumphant 1957 tour of Asia under the auspices of the U.S. State department and the American National Theatre and Academy.

It will be entered in the annual Venice Film Festival, July 17-27.

ALSO SLATED for the Venice Festival is "Gandhi," a moving tribute to the frail man who became a symbol of nationalism and leader of the struggle for economic independence for millions of Indians.

The film on FDR's third term in office deals with the critical pre-war days in the U.S. from June, 1940 to Pearl Harbor Day in 1941. It will be exhibited at the annual Edinburg Film Festival, Aug. 18-25.

The "Lady From Philadelphia" was sponsored by the International Telephone and Telegraph Corporation.

Play based on Emmett Till case opens on N. Y. stage

NEW YORK—Arlington Hall, an off - Broadway house, offered the first staging of the play based on the three-year-old kidnap and murder of Emmett Louis Till, here last Wednesday night.

"A Good Place to Raise a Boy" changed names and characters and also shifted locale from Mississippi to South Carolina. However, there was no mistaking the fact that the play deals with the brutal killing of the 14-year-old youth and the trial of his two suspected murderers.

* * *

ALL THE brutal facts of the Till murder were couched in the play.

This was the crime in which a fourteen-year-old boy, accused of making "ugly faces" and of "wolf whistling" at a white woman, was kidnaped, beaten and shot to death in Mississippi on Aug. 28, 1955.

His body, tied to a heavy cotton - gin wheel, was found three days later in the Tallahatchie River. Two men, accused of the kidnap - murder were swiftly acquitted on the murder charge, but have never faced trial for kidnaping.

THE MURDERER acquittal brought angry protests from the North and prompted Communists to point at it as an instance of "capitalist injustice."

The protests continue, but the case has never been satisfactorily disposed of — except to the satisfaction of the Mississippi White Citizens Councils.

THE PLAY offers no new light on the crime, but will be well worth while if it succeeds in reviving an interest in the Till case and helping to bring about a just solution of the unanswered questions surrounding a vicious and unpunished assault on life and human rights.

Tan beauty wins Gleason spot

By DAVE HEPBURN

NEW YORK — Lulu Guerrero, curvaceous, Dominican - born beauty, has created a milestone in network television, by winning a spot as a show girl on "The Jackie Gleason Show" which premieres over the CBS Television Network, on Oct. 3.

Lulu's job will be, with five other girls of different racial strains, to introduce the show to the television audience as it comes on the air.

Jackie Gleason selected the girls himself from some 500 contestants who answered a general show call last Monday.

BORN is Trujillo City, Dominican Republic, 21 years ago, Lula, whose real name is Lurbes, came to the United States in 1951 to finish her schooling. She attends Morris High School in the Bronx at night, after having taken time out to learn to read and write English, since her native language is Spanish.

With her mother, Mrs. Ortogracia Perdomo, and brother, Federico Guerrero, she lives at 750 Beck Street, in the Bronx.

Soon after she arrived in this country, several friends told her she had all the qualities for a good model and she should go to a modeling school. She enrolled in the Grace Del Marco School in 1954 and has been one of their best models since her graduation the following year.

Her new job is right up Lulu's alley. She has always wanted to dance and sing. She can't do much dancing, she says, but she has got a good voice and has been singing Spanish ballads on a radio station in New York.

A nightclub act is what she has in mind later, if she can get the training she wants.

As to how she developed her curvie figure (34-22-36), Lulu thinks there's nothing like swimming for it. You are liable to find her at any YWCA pool in the Bronx, some afternoon.

LULU GUERRERO

Hollywood Balks On Integration

Propaganda on the problem of "ethnic groups" abounds everywhere, but Hollywood is becoming skittish of making films with a theme of the "sordid South," a favorite topic in the past several years.

Variety, the voice of the entertainment world, says Hollywood wants no part of Dixie's segregation situation as thematic material for a picture. The policy is hands off.

"The racial issues in the South are too tough to handle—considering the reprisals," says Variety. "This was reported by David Diamond, independent producer, who related he went to various studios with a script concerning current events south of Mason and Dixon and he was turned down flatly," Variety added.

Although major studios aren't touching the subject, Diamond is still pursuing the matter. He has come up with a money-raising gimmick involving the National Association for the Advancement of Colored People and other nitwit groups.

Prior to leaving New York for London over the past weekend, Diamond disclosed he has approached the NAACP and other civil liberaties outfits with a scheme for getting an anti-South picture made.

Diamond wants the racial agitators to send to their respective membership certain forms by which they would pledge to support the film and enclose $1.50 for each admission. The money would be used, it is claimed, for production costs.

Although Diamond's action is an exception and goes to show the extent some people will maneuver to make money out of an explosive situation, it is refreshing to note Hollywood in general is waking up to the dangers of trying to pursue a propaganda course that is sure to lead to additional strife and national reaction.

Hollywood has never been prone to bypass a theme involving po' white folks, but it doesn't have the guts to tackle the zooming illegitimacy and crime rate subject matter of "ethnic groups."

If Hollywood finds itself in an untenable position on integration-segregation it can review the unfairness and bias in subjects tackled heretofore.

Having done a very effective job of proving to the eyes of the world it is a sin to be a white man, Hollywood now is learning that the sinful's white man's dollar also is tainted. Well, for the moment, at least.

ST. LOUIS BLUES—Nat "King" Cole (left), Eartha Kitt, Cab Calloway (right) and ensemble in movie biography of W. C. Handy in which Cole appears as the late composer. It opens Friday at Loew's State.

In Mansion—

Singer-actor Harry Belafonte, shown here with Joan Fontaine in "Island in the Sun," is living with his family in a rented mansion in Hollywood where he is producing and starring in MGM's "The End of the World."

HARRIMAN SPEAKS ON ANTI-BIAS FILM

Governor Harriman said last night that the United States could fulfull its "destined role as the leader of free peoples" only if it banished discrimination and prequdice at home.

The Governor was among the speakers at a premier showing of the feature-length film "Burden of Truth," produced by "Allend or Productions at a cost of $175,000 for the United Steelworkers of America. The film deals with race tensions.

Twenty-eight community organizations, including representative groups of faiths, labor and educational institutions joined in the sponsoring the premiére at the Charles Evans Hughes High School Auditorium, 351 West Eighteenth Street.

David J. McDonald, president of the Steelworkers, said there was "no axe to grind, no accusing finger to point" in the picture because the conclusion is "left up to you—where it belongs." Nelson Rockefeller also spoke.

The film, shot before racial incidents in Levittown, Pa., tells the story of a young Negro couple and their baby who move into an all-white neighborhood. Featured in it are Hari Rhodes, Shirley Shawn, Robert de Coy and Tom Seldin.

The Steelworkers plan to have several hundred prints made of the film to be available free for showing by groups seeking constructive social action.

A reception and dinner was held before the showing at the Fifth Avenue Hotel to honor Mr. McDonald and his union.

'I Passed For White' As Picture Hits Snag At 'Casting Doorway'

HOLLYWOOD — Fred Wilcox, film producer has a problem (Variety, show business' bible reports.)

Having bought the Mary Hastings book, "I Passed for White," for filming by his indie unit, he's now trying to find a girl whose looks could live up to the title. And he's having little luck in his search so far.

"I knew it was hopeless to look on the Coast, because we have very few Negro actors there," he said last week. "There are many in New York, but of course I need a girl who is colored and yet almost white. I hear of several who won't even come to me because they are actually passing for white in real life."

Wilcox, who used to be with Metro, said he planned to shoot the picture on the Coast, in black-and-white. He refuses to compromise, i.e. use a white girl for the lead. "It'd deprive the film of the kind of realism that I am looking for," he maintained. "If I can't get the right girl, I won't do it at all."

Wilcox said he had a tieup with a studio, but wouldn't identify the outfit. "I Passed for White" is a yarn about a girl who gets married, pretennding she's white. She gets enmeshed in an ever-growing web of lies and finally leaves her husband to return to the place of her birth.

A NEGRO MUSICAL DUE IN NOVEMBER

'The Blues Ain't,' by Prince and Fields, Is Scheduled—Role to Dione Cilento

By LOUIS CALTA

A new musical tracing the influence of the Negro in music and dance, from primitive origins to jazz concert music, has been scheduled for Broadway production early in November.

The show, having book and lyrics by Van Prince and music by Frank Fields, bears the working title of "The Blues Ain't." It will be sponsored by a new producing partnership, Jean Fisher and Don Rubin.

"The Blues Ain't' 'is described as a "dramatic musical" employing a story line that "moves from the stage to the audience freely." It also will make use of the "dream" concept as well as the play-within-a-play technique.

Mr. Prince is familiar to local theatregoers as a performer. He has been seen in "The Shrike," "The Green Pastures," "Twentieth Century" and "Lost in the Sars." Mr. Fields won recognition for having supplied the score for the short film "Abstract in Concrete," which captured prizes both at the Edinburgh and Venice international film festivals in 1952 as the best artistic short film of that year.

Except for six parts, the cast of forty will consist of Negro players. Miss Fisher and Mr. Rubin are associated in the personal management field.

'The Disenchanted'

Diane Cilento has drawn the leading feminine role in "The Disenchanted," the new play by Budd Schulberg and Harvey Breit, based on the former's best-selling novel. The Australian-born actress made her Broadway debut several seasons ago as Helen of Troy in "Tiger at the Gates."

Miss Cilento will portray Jere, the attractive blonde sorceress who dominates the life of a famous writer "caught between the glittering unrealities of the Twenties and the harsh realities of the Thirties." She will be co-starred in the production with Jason Robards Jr., who will depict Manley Halliday, the novelist.

"The Disenchanted" will be placed in rehearsal late in September under the direction of Dan Petrie. It is slated to open here Dec. 3 under the auspices of William Darrid.

Loesser Shows Interest

Frank Loesser has indicated an interest in becoming associated with the sponsorship of "Let's Go Steady." This is the new musical comedy with which Edward Padula will make his producing bow next October. Mr. Padula is giving the offer his consideration and will mull it over during the next couple of weeks. Mr. Loesser's interest stems from the fact that he regards Charles Strouse and Lee Adams, who will compose the music and lyrics, as the brightest talents to come forth in years. Warren Miller and Raphael Milian are authors of the musical's book.

"Guests of the Nation," Neil McKenzie's adaptation of Frank O'Connor's story, will open June 26 instead of two days earlier as previously announced. The play has been selected as the "best one-act play of the season" by the Village Voice's Off-Broadway award committee. . . . "The Crucible" registers its 100th performance tonight at the Martinique Theatre. . . . Actors Equity's annual general membership meeting will be held tomorrow at the Hotel Edison. Seven officers and fifteen councilors will be elected. . . ."Children of Darkness" has rescheduled its two Saturday evening performances at the Circle in the Square. Henceforth, the performances will be given at 7:30 and 10:30 P. M.

Hear Althea Gibson Passed Test; Gains Berth For Top Film

HOLLYWOOD — If rumors can be accepted with value attached Althea Gibson, the tennis champion turned singer and author will be seen on nation's screens in an important movie role soon.

Reports from within say Althea faced the pro cameras and came out with flying colors and later passed a similar voice test. If this is true the film role is hers.

In fact insiders say Miss Gibson had discussed the film role before deciding to drop her tennis racket for sheets of music. She was practically assured of a spot in two or more films before making the decision to quit the thing she does best, play tennis the rumor bugs insist.

As to her ability as an actress Miss Gibson was more sure of her self than when thinking of singing, the story insists. In that case it is not surprising to learn that "Miss Tennis" passed the tests at first audition.

Just what type of role Althea will play in the film has not been explained. However one informant insists on knowing she's an athlete in the script.

One thing in the champions favor is her speaking voice. She proved on two television appearances that she can handle the English language when called upon.

As for her singing that part of tht tennis star's talents has escaped this writer. We have been led to believe she did okay when asked to chirp on television. If this is true combined with her fine speaking voice and determination to succeed she should do okay as a newcomer to the field of movie acting.

Sammy Davis to produce movie

HOLLYWOOD, Cal.—Sammy Davis Jr. is planning to produce and star in a post-Civil War story called "Rebel Territory," written by James Hurley and Eugene McNamara. Aaron Spelling, television and movie writer; is to write the screen play.

The two principal characters are said to be a former slave and a Quaker from the North who desire to live peacefully in a Southern community, where they are surrounded by hostile neighbors.

Davis' first movie, "Anna Lucasta," has not yet been released.

Ask $ Million For 'Bias Booking' Of Films In Buffalo

BUFFALO — An anti-trust suit claiming $1,080,000 damages was commenced by Michaels Plaza Corp., owners of the Plaza theatre, in Federal Court this week according to Variety, the bible of show biz.

Corporation of which Dewey Michaels, who is also proprietor of the Palace (burlesque) and the defunct Mercury, downtown art cinema, is chief stockholder, alleges that 24 major producers and distributors monopolized picture showings in Buffalo.

Plaza, presently a third-run house with preponderantly Negro patronage, demands restraining order and injunction so that it may negotiate for product with the defendants "in good faith." Treble damages under the Sherman Act are also asked.

Plaintiff further claims that by illegal conspiracy it was prevented from showing pictures until six months or longer after other subruns, and that this delay eliminated the benefits of national picture advertising as far as the Plaza was concerned, and that other exhibitors, together with the distributors, were able by means of the conspiratorial system to dictate the product, runs and clearances of the Plaza

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Calls 'St. Louis Blues' film a living legend

By RUFUS BLAIR
To HARRY LEVETTE

HOLLYWOOD (AFRO) — Hollywood finally has got around to filming the dramatic life story of W. C. Handy, the eminent composer and father of the blues. Appropriately titled "St. Louis Blues," the picture will be ready for public appraisal in March or April.

A living legend as "de Lawd of Tin Pan Alley," Handy, now approaching 85, also will be the recipient of accumulated honors on his next birthday, Nov. 17, when he will be hailed by many of America's most prominent citizens at a testimonial dinner in New York.

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HIS BIOGRAPHY, now in process at Paramount, will sport a veritable firmament of colored stars, with Nat King Cole portraying the long-time musician and composer.

For Cole, the assignment shapes up as the most impressive of his considerable career, since the popular vocalist is called upon for extensive acting.

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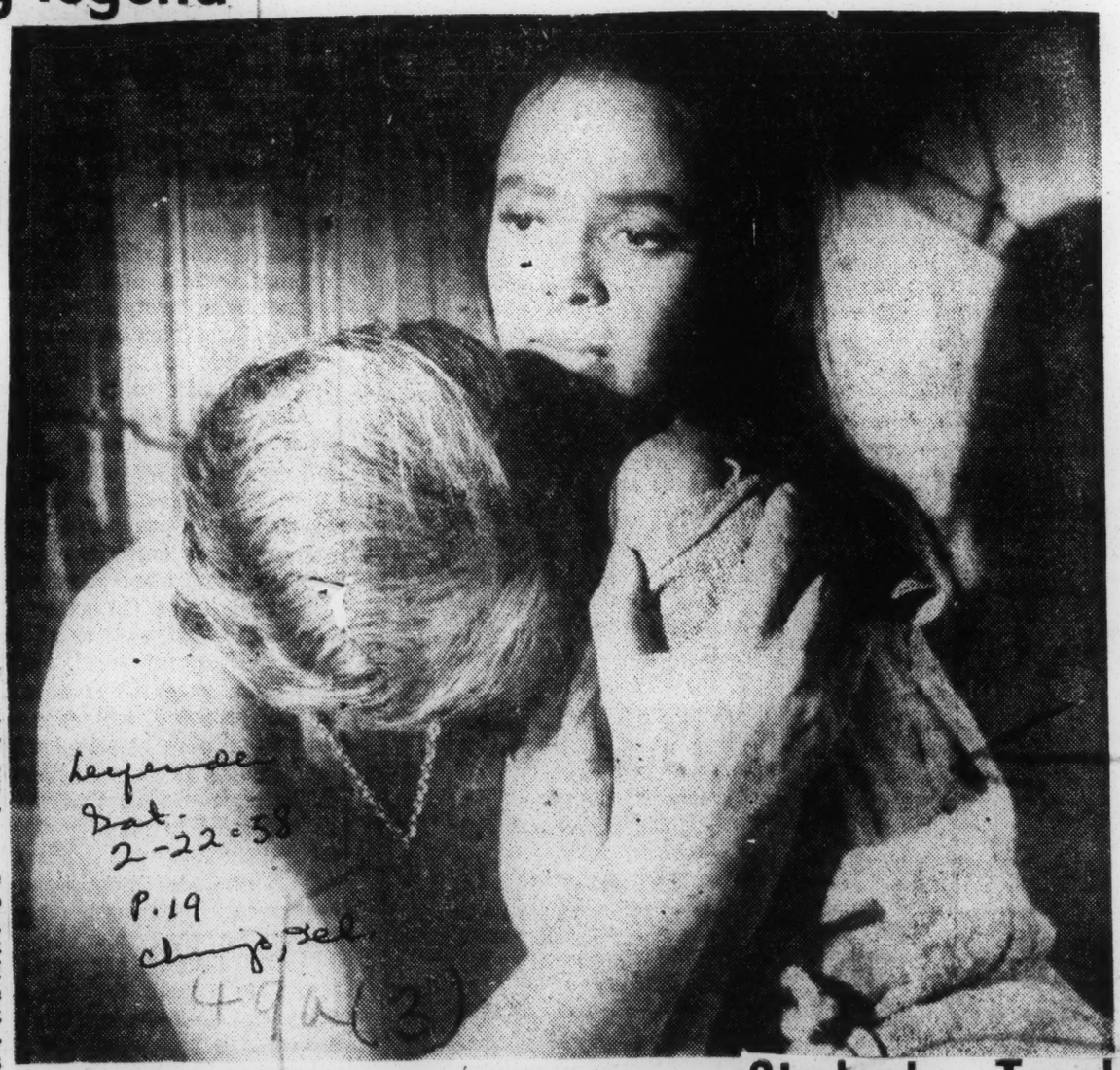
COSTARRED WITH Cole are Eartha Kitt, Pearl Bailey, Cab Calloway, Mahalia Jackson, Ruby Dee, Juano Hernandez and Ella Fitzgerald, all of whom freely voice their pride of participation in a film that has been described as "permanently important to Handy's race and to the nation."

Sharing this sentiment are such noteworthy instrumentalists as Barney Bigard, Teddy Bucknere, Red Callender, Lee Young and George Washington, who have important supporting roles in the picture.



VIVID INDEED is this sexational scene from pix "Tamango" starring Dorothy Dandridge and Curd Jurgens who supply major romance in the flicker. The picture, an European production is currently running in Paris where it has been acclaimed by critics. On the right Dot is shown with John Justin in a romantic scene from the Hollywood film "Island In The Sun" indicating "romantic interracialers" were familiar to her before "Tamango" role came along. However, mugging and tete-a-tete spotlighting are not as common in "Island" as they appear in "Tamango."

Students, Teachers See Film On "Freedom" In Little Rock

LITTLE ROCK, Ark.— Students and teachers attended two crowded showings of the all-African Moral Re-Armament color film "Freedom" Saturday, in the Gym Theater of Horace Mann High School in Little Rock.

In the audience of 600 were students and teachers from the Central High School.

The principal of Horace Mann issued the invitation on the occasion of the National Negro History Week.

Manasseh Moerane, life-time vice president of 10,000 African teachers in South Africa, one of the authors and stars of the film introduced "Freedom" along with John Amaka, a leading Nigerian student, and Bremer Hofmeyr, a member of a well-known South African political family.

The film, which had its world premiere a year ago on Lincoln's birthday in Hollywood, is the first film written and acted by Africans and produced on magnificent locations in the heart of Nigeria. It has been acclaimed by 15 parliaments on every continent.

Students of the high schools are writing essays on the film. After the performance students and teachers flocked around the Africans pressing them with questions of how they had found this uniting idea.

The principal said: "The problem in the world today is division. MRA is the idea to unite East and West. It is the idea to unite the world."

Earlier, speakers from Moral Re-Armament addressed an assembly program in Horace Mann High School.

Negro Woman Gets License To Book Actors

HOLLYWOOD. — Mrs. Lillian Cumber became the first Negro woman licensed to book actors in movies on last week when the Lil Cumber Attractions agency, 4519 South Western, was granted a Screen Actors, Guild Franchise.

With such forthcoming productions as "Porgy & Bess," The Tarzan series (to be filmed in Africa), "Anna Lucasta," "The Henry Armstrong Story," etc., utilizing Negroes holding Guild membership, these members and more are assured of a busy season this year.

Mrs. Cumber, a former newspaper columnist who has headed her own agency for the past two years, is also licensed by the American Guild of Variety Artists and the American Federation of Musicians.

Eartha Kitt, Poitier, Hernandez in Film

LOS ANCELES — Three outstanding colored stars, Eartha Kitt, Sidney Poitier and Juano Hernandez, head an international cast in "Mark of the Hawk" a color Superscope production which will shortly be released by Universal International in this country and abroad.

The lavish production was filmed by a Hollywood team in the interior of Nigeria as well as Great Britain.

The story tells of high adventure against a background of the contemporary problems of racial equality and self-determination of African colonials.

IN HER first motion picture starring role, Eartha Kitt plays the wife of Sidney Poitier, a member of the legislature of an unnamed African country.

Although Miss Kitt sings one song, "This Man Is Mine" composed by Ken Darby, her role is a dramatic one. Hernandez portrays a church leader anxious to lead his people to freedom by a non-violent means.

Film action of erudite roles can't say where he learned how to read

BY RUFUS BLAIR

HOLLYWOOD — An actor named Juano Hernandez, who, by reason of his erudition is invariably called upon to portray characters of marked intelligence, says he doesn't know where he learned to read or write.

Today he shuttles regularly between Hollywood and the West Indies, where he is a college professor in the school of dramatic and liberal arts at the leading University of Puerto Rico in San Juan.

Seven years ago, the institution, with a student body exceeding 14,000, presented him with an honorary degree of Doctor of Fine Arts.

* * *

A TOWERING mahogany-skinned man of 50-odd years and commanding dignity, Hernandez recalls that when he first came to the United States as a carnival jack-of-all-trades some four decades ago, he had no formal schooling and was woefully ignorant of the American scene. His native tongue, like his first names, is Portuguese.

Somewhere along the tent show trail he learned to read and write, seeking knowledge from anyone who had a little more of it than he did, and and took a heap of correspondence courses.

* * *

"ONE THING I learned quickly," he says, "was that if you speak English with an accent people are inclined to laugh at you." So he cultivated perfect diction, and along the way acquired a knowledge of Shakespeare and other dramatic classics. He finally settled down in New York as an actor with the Provincetown Players.

Beckoned from Broadway and radio, he made his film dubut as Lucas Beauchamp in "Intruder in the Dust." Then in quick succession he jumped from "Stars in My Crown" to "Young Man With a Horn," "The Breaking Point" and Ernest Hemingway's "To Have and Have Not," and his career was assured.

More recently he portrayed with distinction the erudite colored judge in MGM's "Trial" and the tragic maw-maw leader in "Something of Value."

* * *

HIS LATEST assignment is a key role in Paramount's "St. Louis Blues," the dramatized biography of W. C. Handy in which he portrays the young composer's clergyman father, a stern, upright man of forbidding rectitude, who opposes his gifted son's interest in syncopated music.

As the uncompromising man of God who describes jazz as "music of the devil" he furnishes much of the film's dramatic conflict. The moral struggle is acted out mainly by Nat King Cole as the resouceful musician and Pearl Bailey as his sympathetic Aunt Hagar on the one side, and Hernandez on the other.

* * *

OTHERS IN the rare assemby of colored talent are Eartha Kitt, Cab Calloway, Mahalia Jackson, Ella Fitzgerald and Ruby Dee.

Hernandez learned music the same way he did reading, writing and English, just picking it up and faking until he got adept. He plays the clarinet and guitar.

JUANO HERNANDEZ

Mike Todd's Death Recalls His First Film With Bojangles

CHICAGO. — (ANP) — Stories revealing that famed movie producer Mike Todd got his first real break in show business with an all-Negro musical starring Bill (Bojangles) Robinson were published last week as preparations were made to fly Todd's body here for private services and burial in the family plot. Todd spent his boyhood on Chicago's northwest side.

According to the stories, Todd, after experimenting successfully with a flame-dancing act at a Century of Progress Exposition here in 1933, went to New York and made a big hit on Broadway with "The Hot Mikado," with Robinson as the drawing card. Later in 1939 he took the show to the New York World's Fair and scored again.

Todd's success with "The Hot Mikado" launched him on several other Broadway successes, including "Star and Garter," "Something for the Boys," "Mexican Hayride" and "Up in Central Park."

With his Broadway fame behind him, Todd then went to Hollywood and after feeling around for footing came through with two new hits. "As the Girls Go," and "Peep Show."

However, Todd's biggest movie venture was "Around the World in 80 Days," produced at a prodigious cost, but which netted the inventive producer new and increasing wealth.

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Former Student At Little Rock's Central High School Stars In Negro-Owned Film, 'Cry Of Jazz'

CHICAGO. — An autumn release date has been set for "The Cry of Jazz," semi-documentary film using an interracial cast and Chicago scenes of Negro life, produced by KHTB Productions, Negro film group.

"Jazz is a form of spiritual slavery" and "The Negro is the only human American" are sample statements from the controversial discussions within the film.

Producers Edward O. Bland, serious music composer, and Nelam L. Hill, housing analyst and writer, made the 33-minute, 16 mm film in six months. Collaborating with Mark Kennedy, author of "The Pecking Order," on the script, they set out to examine the Negro's position and outlook in America using jazz as a springboard.

Although produced on a "shoestring" budget, the film project found many talents willing to lend service to it. Le Sun Ra and Paul Severson composed and arranged musical background. Hank Starr, professional photographer, and Madeline Tourtelot, art-film specialist, headed the technical crew. The acting cast features George Waller, LaRoy Inman, Andrew Duncan, Dorothea Horton, Linda Dillon and James Miller.

Before filming was completed, two different New York distributors expressed interest in handling the film. "The Cry of Jazz" is the first of a series planned by the producers to explore the meaning of Negro life in America.

Miss Dillon is a former student of Little Rock's Central high school.

Report Robeson for Russian film

MOSCOW — Paul Robeson plans to make a film comeback via the Russian screen the actor - singer told an audience at the Asian - African Film Festival in Tashkent, Russia, at which he was guest of honor last week.

A Soviet broadcast, beamed in English to India and Pakistan, and picked up by U. S. Government monitors, described in great detail the Robeson stint at opening of the film fete.

Robeson, who has frequently tangled with Congressional investigators and Immigration authorities because of his political beliefs, compared Western films unfavorably with those of Eastern producers.

The West, he stated concentrates on detective stories, while pictures made in Asia and Africa "truthfully relfect people's lives," and educate them in the spirit of humanism.

PRAVDA, commenting on the festival stated editorially that it was a graphic illustration of the "solidarity of film workers of various countries with differing social systems."

Speeches of United Arab Republic and Indonesian delegates were also featured on the Russian broadcast.

Harry Belafonte Off For Europe And Film Making Too, Perhaps

NEW YORK — Harry Belafonte says he's had many offers to appear in films to be made abroad, but that he's leery of the racial angle in most of the suggested scrits.

Speaking prior to his departure for Europe, the actor-singer said he would huddle with several producers on the Continent. "The colored people are being accepted throughout the world on a level as never before," he declared. "There is a much broader avenue of expression open to them. But we must be careful not to use our art in the negative interest of our people. For instance, I would play a Negro villain, but only if such a part did not imply that all Negroes are villains."

Belafonte has completed his first picture under the banner of Harbel Productions, "End of the World." He'll next do "Odds Against Tomorrow," which will be shot in Gotham. His last released film was "Island in the Sun."

Belafonte said such outfits as Dino di Laurentis and the Rank Organization had submitted scripts to him. Also a French company in which Maria Schell has an interest.

Plan Pushkin Film in Sweden for Belafonte

HOLLYWOOD (ANP) — Harry Belafonte met Cameron Mitchell in Sweden and they made a handshake agreement to appear in a picture, "The Life of Pushkin," based on the life of Alexander Pushkin, famous novelist and lecturer.

Harry hopes to make the picture with both Russian and State Department approval, in the Soviet Union, sometime in 1959.

"MIXED MARRIAGE is the future of the world believes Han Suyin, authoress of "Love Is A Many Splendored Thing," the book and film which broke the love color bar. She is a doctor, whose father was Chinese and her mother, an English woman. She writes as a sideline. Her daughter, Plum Blossom, attends school in London.

A Traffic Stopper—This is a sight that probably would have stopped traffic even without the aid of a safety walk. Cleo Dupont, from the West Indies, was being taken across the road near Waterloo Station, London, in an ornate bedstead. The 80-year-old brass bed had just arrived from the Virgin Islands where it had been used for some important scenes in the film, "Virgin Islands," and it was being taken to the British Lion Films head office in London.—European Photo.

'Anna Lucasta' As Film Dream Come True For Philip Yordan

HOLLYWOOD — One of the great modern classics of the American theatre, an internationally famous stage hit, "Anna Lucasta," which has now been produced by Sidney Harmon as a United Artists film release, almost never got to make a curtain call.

When Philip Yordan first wrote his comedy-drama 22 years ago, his characters a Polish family in Chicago, the neophyte playwright could not sell it to producers. Although he offered it everywhere, it remained unproduced for eight years. Yordan became discouraged. But then in June, 1944, after all the professionals had turned down the play, it was picked up in New York for a little theatre production by a group called the American Negro Theater.

In spite of the consistent success pattern in the unique history of "Anna Lucasta," Harmon and Yordan did not see the way clear to film it until their most recent association and good fortune with "God's Little Acre," the cinema adaptation of the best-selling Erskine Caldwell novel. Yordan's slick screenplay and Harmon's production skill revamped what looked to be an impossible story for the screen into a boxoffice smash.

This gave them the encouragement, finally, to turn to "Anna Lucasta."

Their first act was to search for a director who had freshness, daring and imagination. They found Arnold Laven, a young man just beginning to win recognition in Hollywood.

Next when they decided that the two starring roles should go to the most exciting female performer and the most exciting male performer in show business, they boiled it down to a couple of names: Eartha Kitt and Sammy Davis, jr.

Lastly, they figured it would be good for the picture to try to recapture te electric excitement of the original stage presentation, so they started rounding up members of the never-to-be-forgotten cast.

Calls went out to three of the actors to recreate the roles they performed during the play's first staging in that Harlem basement back in June 1944. The three: Frederick O'Neal (Frank, the brother-in-law), Alvin Childress (Noah, the bartender), and John Proctor (Stanley, Anna's brother). In addition to that trio, calls also beckoned Georgia Burke and Rosetta LeNoire to film the mother and married - daughter parts they portrayed in the original Broadway cast.

"Anna Lucasta," her locale for the movie switched from Brooklyn to Los Angeles, went to the screen dressed up in the best finery available. The finished product is a masterpiece in screen play.

STARS TOGETHER with action in "Anna Lucasta" as it appears on screens about the country are depicted here by artist Al Hirschfeld, one of the greats of his profession. You'll easily recognize Sammy Davis, jr., Eartha Kitt, Rex Ingram, James Edwards, Fredrick O' Neal and others. Picture hits Chicago via the Oriental theatre, Nov. 26.

'NA LUCASTA"—Right, Sammy Davis Jr. and Eartha Kitt, as the heroine, prepare for a scene at Anna's Los les home. The current Security Pictures film is the second screen version of the play, originally set in Brooklyn.

Movie Stars Eartha, Sammy, Jr.

"Anna Lucasta" A "Miracle Play" On The World's Stages

LOS ANGELES, Calif. — Very few American plays enjoy a position in world esteem like "Anna Lucasta" now being films with Sammy Davis, Jr. and Eartha Kitt as stars.

First of all,, "Anna" is one of the 22 plays, out of thousands, which have played 1000 or more performances on Broadway. It is also one of the few plays that was "discovered" only after a colored cast had performed it.

SINCE "ANNA" was first staged in New York in 1944, hundreds of casts, including Chinese, Japanese and Yiddish ones have produced it.

The history of the play goes back eight years before then when Philip Yordan wrote it at twenty-one years of age. It was then the story of a Polish family in Chicago, and off-Broadway group, the American Negro Theatre.

WITHOUT ANY basic changes they put the play on in New York in the basement of the 135th Street branch library in June, 1944. Word of this unusual play spread around New York, and for the first time in history an "off-Broadway" play was seen and reviewed by New York's first-string critics.

SO GREAT WAS the excitement generated that two months later, in August, 1944, the basement cast was transported to the big time on Broadway when the play opened at the Mansfield Theatre for what was to be a three-year smash hit run, totaling close to 1000 performances.

After touring the United States starting with Chicago, the original cast opened "Anna Lucasta" in London at His Majesty's Theatre where it had 500 sellout performances. The British public clamored for more, but the cast had to fill other engagements. A second company had to bring it back to London on two different occasions to fill public demand.

NATIONAL GROUPS all over Europe played it in their various languages with immense success. Within a few years of its original basement production, "Anna Lucasta" was accepted around the world as a classic of American drama.

In bringing the picture to the screen for United Artists, producer Sidney Harmon, playwright-scenarist Philip Yordan and director Arnold Laven decided to surround stars Sammy Davis, Jr. and Eartha Kitt with as many of the original cast as they could get. This casting treasure hunt was almost 100 per cent successful.

THE FILM CAST includes Frederick O'Neal, Alvin Childress and John Proctor who were in it from its basement beginnings, as well as George Burke and Rosetta LeNoire who joined them two months later when it opened on Broadway. In the latter half of the New York run, after the first cast went on tour and to England, some of the roles were taken over by Rex Ingram, Henry Scott,, Claire Leyba and ISABELLE COOLEY, who are now in the picture. Miss Cooley had started earlier as understudy for the feminine lead, and later stepped into the role of Anna both in New York and new careers. America's Number One phenomenon of show business turns to straight dramatic acting for the first time in his first motion picture.

For Eartha Kitt, former Katherine Dunham dancer and later singing sensation of America and Europe, it is a further advance in her career in straight dramatic roles which began a brief time ago in the Broadway production of "Mrs. Patterson."

With Jackie Cooper Crew

Veteran jazz great, trumpeter Buck Clayton, is now with the "All Stars" group headed by movie-TV star Jackie Cooper.

The group recently made its big-times debut at a noted New York jazz emporium. Marty Napoleon, Chubby Jackson, Sam Most, Howard Collins and Cooper — on drums—round out the group.

Pay-check Will Be $300,000

Singer Billy "Old Black Magic"' Daniels was all smiles on receiving news this week that he has been signed to appear 28 weeks in Las Vegas during a 12-month period for a one-in-a lifetime $300,000 pay-check.

He will be at the new Stardust Hotel for 24 weeks and at the Desert Inn for 4 weeks during the year starting July 2.

THEATRICALS

She's In Filmed "Anna"

Isabelle Cooley who was "Anna" in several successful stage productions of "Anna Lucasta" has a role in the film version of the story also. Starring in the film are Sammy Davis Jr. and Eartha Kitt and an all-star cast rounds out the production due for early release.

SAMMY DAVIS, JR. and EARTHA KITT
Have Starring Roles In "Anna Lucasta"

Calls Fred O'Neal Unique Figure On Stage, In Film

Fredrick O'Neal who appears as the brother in "Anna Lucasta" is what is known in the trade as an actor's actor.

Not only has Fredrick earned the admiration of his fellow performers for his acting talents but he has also become an organizational leader in the profession.

O'Neal was responsible for number of careers when, along with Abram Hill he founded the American Negro Theatre in New York back in 1940.

It was O'Neal's decision in 1944 that brought to the theatre public the play "Anna Lucasta," in a basement theatre in New New York's Harlem. Philip Yerdan, then an unknown playwright in Chicago had tried in vain for seven years to have the play staged.

For almost five years, O'Neal played nothing but "Anna Lucasta," in New York, Chicago and London. The play came to be accepted around the world as a classic American folk comedy-drama, Phil Yerdan became an important playwright, and the cast gained stature on the stage.

O'Neal has spent past several weeks in Hollywood, re-creating the same role on the screen with most of the original cast, and with Sammy Davis, jr., and Eartha Kitt in the starring roles.

Born on August 27, 1905 in Brooksville, Miss., O'Neal became interested in the theatre at an early age. From 1925 to 1936 he worked in the theatre throughout the western United States, and in 1927 organized the Aldridge Players, a community theatre in St. Louis. When he got to New York, he made a point of studying his craft thoroughly at the New Theatre School, American Theatre wing and with private instructors.

Outside of two years service with the armed forces during the war, O'Neal has led a highly active life. In more recent years, he was in the Theatre Guild, productions of "Head of the Family." From 1953 to 1955 he was in "Take a Giant Step," then "A Lady Passing Fair" Elmer Rice's "The Winner," "House of Flowers," "Man with the Golden Arm," and a series of Paul Green plays at the Theatre Delys. Just before coming to Hollywood recently for "Anna Lucasta," he was in "Lost in the Stars" at New York's City Center Theatre.

O'Neal's movie career started with the controversial "Pinky," and his current "Anna Lucasta" role in his fifth picture. Radio and television has been a major part of his career, and his versatility also projected him into being narrator with the N. Y. Philharmonic Orchestra in a children's series.

Recognition came early, and he was the winner of many awards, starting as the first Derwent Award winner for 1944-45 and the Donald Award. He tied with Sir Cedric Hardwicke for Best Actor of the Chicago 1945-56 season.

O'Neal is a tall, robust man of six-foot-two, weighing 214 pounds, and there is nothing he thrives on more than hard work.

'Birth of a Nation' Reborn

Say Hate Groups Behind Revival of Hate Movie

BALTIMORE—Well, they're at it again, and David W. Griffith's 1915 production of "Birth of a Nation," in all its 15 moth-eaten reels, opened here at the Cameo Theatre.

The pro-Ku Klux Klan silent film has been revived by Artistic Films, Inc., of Washington, D. C., where the picture has been booked for a 26-week run.

As in the past, the showing of the 43-year-old picture created a storm of protest here, but to no avail. Originally, it had been banned in the city.

Considered the number one boxoffice grosser of all times, it was first shown here in 1916. The last attempt to show it here was in 1952. However, the Board of Motion Picture Censors refused to permit it.

WHEN FIRST produced, "Birth of a Nation" was credited with creating race riots throughout the country. It is a production which plays up the Klan and highlights the freed Negro slaves as blood thirsty savages. Its final scene shows the KKK's turning back Negroes at the polls.

It is the feeling of the protesting interracial groups that the revival of this ignominious film is inspired by bigots to highlight the fight between the United States Supreme Court and biased governors like Orval Faubus. Of course, it has been shown in Little Rock, but not during the time that the troops went in to clear the paths for Negro school children.

Led by the Maryland Commission on Interracial Problems and Relations and the NAACP, civil and social groups implored Mark Redwood, executive vice president of Artistic Films, not to do the picture.

In a meeting with these groups, Redwood disclosed that the majority of the calls and letters were from white people. However, after a lukewarm opening, the picture has been playing to standing room only. Although the Cameo is run on an integrated basis, no Negroes have been seen on the scene.

Says 'Nation' can't be kept off the screen

BALTIMORE

"Birth of a Nation" cannot be banned from the screen because of its racial theme.

This statement was made Wednesday by C. Morton Goldstein, chairman of the Marylant State Board of Motion Picture Censors, in connection with the future showing of "Birth of a Nation" at a Baltimore County drive-in theatre.

The picture had previously been banned in Maryland and in other states.

Under a law passed by the U.S. Supreme Court in 1955 a motion picture may be banned from theatres only if it is definitely pointed to as being obscene, immoral, or an incitement to crime.

According to Mr. Goldstein; "Nation" went before the censor board years ago and was banned because of its racial overtones."

The movie is concerned with the rise of the Ku Klux Klan.

Poitier, Tony Curtis brave mob in new film

Afro-American

Baltimore Md.

HOLLYWOOD — It may never happen in real life — a colored man and a white, both fugitives from a Southern chain - gang facing a lynch-mob together — but it does in Stanley Kramer's powerful movie production, "The Defiant Ones."

Sat. 1-3-59

Even more unusual: not only are the fugitives captured, held, and abused by the vicious mob, they survive the ordeal and get away!

* * *

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THIS IS the way it all happens:

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Chained together at the wrists, Cullen (played by award-winning actor Sidney Poitier) and Jackson (played by co-star Tony Curtis) escape when a truck in which they are riding crashes.

Following a tortuous route through swamps, woods and rugged backwoods country, they come to a small settlement where Cullen believes they can find tools to break their bonds. In the dead of night, they sneak into the toolshed, but inadvertently kick up such a fuss that they are discovered.

* * *

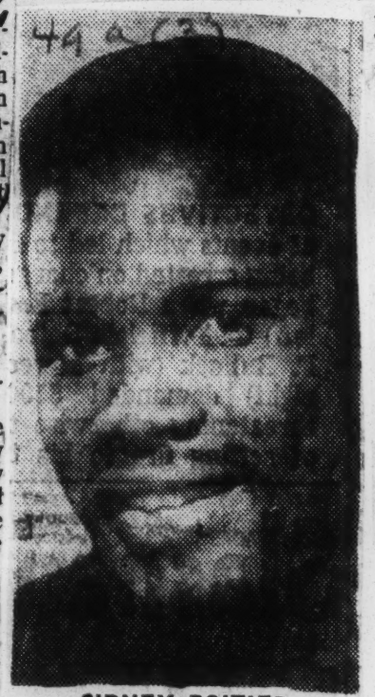
IN A SCUFFLE, one of the town's men is badly hurt. Goaded by anger and a lust for blood, the mob quickly finds a suitable rope and prepares for a lynching party.

Members of the mob, a savage, unkempt group, are stopped only momentarily when they discover that one of the fugitives is white.

They become contemptuous when Jackson's nerve breaks and he pleads for mercy, while Cullen faces the mob courageously, resigned for the worse.

A fiendish-minded mobster decides that the supreme humiliation for Jackson would be to have Cullen spit in his white partner's face.

But when the mobster orders Cullen to spit on Jackson, Cullen spits in the mobster's face instead.



SIDNEY POITIER

* * *

THIS IS just one of many taut, suspenseful episodes in the unusual movie. Certainly, Poitier's role is the most powerful ever given a colored person by an American film-maker.

MOOTZ REVIEWS FILMS

'The Defiant Ones' Has Dramatic Message Of White vs. Negro—But Without Preaching

Cast and Story Of 'Remarkable' Movie Praised

By WILLIAM MOOTZ

Stanley Kramer's "The Defiant Ones," playing at the United Artists Theater, is a remarkable picture.

Courier Journal

It is remarkable because it dares to tangle with one of the burning issues of the day—the intense struggle for understanding and equality being waged between white and Negro in these United States.

It is remarkable because it presents this struggle in a dramatic, spellbinding story, without the slightest trace of sentimental moralizing or lofty preachments.

Louisville Ky.

And it is remarkable because of the intense performances given by Tony Curtis, Sidney Poitier, and every member of a memorable cast.

Story Built Around Chase

The story told by "The Defiant Ones" is couched in terms of an exciting chase for two escaped convicts in an unnamed Southern state. One is white, the other is Negro. Although they are bound together, chain-gang fashion, by four feet of heavy chain, they are separated by an ugly chasm of racial hatred and distrust.

Jan 25 1958

The convicts' desperate struggle toward freedom moves at a breathless pace, and makes most Holywood thrillers seem flabby potboilers by comparison. As they are forced to ford a raging stream, climb steep ditches, and even face a leering lynch mob side by side, these two bewildered men grope toward a respect for one another as human beings.

They finally find respite in the cabin of a white woman who is starved for companionship, and the white man experiences a tender interlude of female companionship, handled with impeccable taste by Kramer and his writers. But even though they have struck off their shackles, the two men begin to realize they are bound by stronger ties than convicts' chains.

"The Defiant Ones" is a movie with a message. But unlike many writers who assume a positive moral point of view, Nathan E. Douglas and Harold Jacob have turned out a superb script that is content to let its drama make its points.

Scene after scene builds to a surging revelation that all men are equal, regardless of race or color.

During its final moments, after the Negro sacrifices his freedom to aid his wounded companion, it is poignantly clear that, although the convicts may be returning to the enslavement of the chain gang, they have won a spiritual victory no audience is likely to forget.

Tony Curtis, in "The Defiant Ones," puts aside the matinee-idol mannerisms that made him famous and emerges as an actor of overwhelming perception. His semiliterate Southern boy, fighting a lonely battle for respect in an alien society, is a savage and authentic portrait.

Characterizations Exceptional

Sidney Poitier, as the Negro who is also a victim of misunderstanding and greed, plays with a furious longing for dignity that slowly is transformed into a deep-rooted sens of compassion.

Theodore Bikel's troubled sheriff, who refuses to let two fellow men be hunted down as animals; Lon Chaney, Jr., erupting in an explosive scene that reveals lynching as a contemptible act of cowardice; Cara Williams' wistful housewife yearning to escape a drab existence—all are searing performances in a brilliant film.

"The Defiant Ones" will surely rank as one of the major movies of the year. With it, Stanley Kramer strengthens his position as one of Hollywood's boldest, most imaginative producers

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COMMON CAUSE . . . Sidney Poitier, left, and Tony Curtis play escaped convicts who learn that all men are brothers, regardless of color or creed, in "The Defiant Ones," Stanley Kramer's movie now at United Artists.

Self-made Sidney Poitier now topline film star

HOLLYWOOD — Sidney Poitier, regarded as the foremost contemporary colored actor of the United States and perhaps of the world, is expected also to become a firmly - established motion picture star before 1958 is out.

He co - stars with Tony Curtis in Stanley Kramer's United Artists release, "The Defiant Ones," a violent and controversial film containing what is probably the most powerful screen role ever written for a tan artist.

Curtis and Poitier portray fugitives from a chain gang, who are shackled together, and whose hatred of one another's color creates savage personal conflict as they attempt to escape.

* * *

AFTER FINISHING the Kramer film, Poitier reported to Samuel Goldwyn for the starring role of "Porgy" in the film version of "Porgy and Bess."

The opportunities cap a career that Poitier has conducted on the "do-it-yourself" plan.

* * *

BORN IN Miami on February 24, 1924, Sidney was the only one of six brothers and two sisters to be born outside the Caribbean area. His father was a prosperous Nassau tomato farmer who made periodic trips with his wife to Miami, to deliver produce, and it was during one of those voyages that Sidney arrived.

Young Poitier was raised in Nassau, where circumstances prevented him from starting school until he was 11. Two years later his father's business collapsed, and Sidney had to leave school to help support the family.

He tried many jobs before going to New York, where before he was 16 he had been a drug store clerk, parking lot attendant, ditch digger, construction worker, pin-boy, trucker and longshoreman.

* * *

NOTICING a newspaper story that the American Negro Theatre was seeking actors, Sidney made application. His audition was as bad as he feared it would be, but the Theatre needed back stage workers and Sidney was willing.

As his theatrical education progressed, he advanced to bit parts in weekly productions and one night, his potential was noted by the New York director, James Light.

Through Light, Poitier won a Broadway bit that attracted critical attention, and he went on to prominent roles in "Lysistrata," "Freight" and "Anna Lucasta."

* * *

IN 1949, Poitier made his film bow in "No Way Out" and his performance led to his selection for the long and difficult role of Reverend Msinangu in "Cry, the Beloved Country," after which he played perhaps his best - known role to date, as Miller in "The Blackboard Jungle."

On location in Africa, Poitier played two parts of almost opposite nature: as a Mau Mau leader in "Something of Value" and as an educated African dedicated to peaceful solution of integration in "Mark of the Hawk."

A self - educated man who spends his leisure reading "any book that can teach," Poitier is known as an expert on African culture.

* * *

IN APRIL, 1951, Poitier married and his wife, Juanita, who was a promising dancer, gave up her career for marriage and has since presented Sidney with three daughters.

They are Beverly, born July 4, 1952, Pamela, born April 12, 1954, and Sherry, born July 4, 1956.

* * *

AMONG Sidney's hobbies are golf and music, especially playing the bongo drums, and when in New York, he conducts drama classes.

He moved his family to California from their suburban New York home for the duration of "The Defiant Ones" and "Porgy and Bess," and has rented a house in Altadena where the Poitiers and three daughters will spend most of 1958.

TIME CALLED FOR BRIEFING — Producer-director Stanley Kramer halts the grinding of cameras as he briefs actors and photograhers on location for "The Defiant Ones." Listening attentively are actors Sidney Poitier (right), Tony Curtis and little Keven Coughlin. The film, a United Artist release, provides Poitier with the strongest role ever given a tan artist in the movies.

Focus on Poitier

HOLLYWOOD—Evidence of how firmly established is Sidney Poitier as a screen figure in this capital of the film industry, may be gleaned from the movie credits behind his name.

The 34-year-old actor, currently before the cameras for "Porgy and Bess," has appeared in prominent roles in the following productions.

"No Way Out," "Cry, the Beloved Country," "Red Ball Express," "Go Man Go," "The Blackboard Jungle," "Goodbye My Lady," "Edge of the City," "Something of Value," "Mark of the Hawk," and the just-released "The Defiant Ones."

For Portrayal in 'Defiant Ones'

Poitier Voted Best Actor By Berlin Film Festival

HOLLYWOOD—Sidney Poitier the tall, lithe New Yorker via Miami and Nassau, was firmly established last week as the world's No. 1 Negro actor.

Moreover, given a big push by Berlin Film Festival judges, he took a giant step toward fulfillment of his ambition—top rating as an untyped star of stars, period.

Already widely accepted as a great talent by his contemporaries, Poitier received rare critical acclaim when he was voted "best actor" by judges of the international Berlin Film Festival for his portrayal of the Southern fugitive, Cullen, in Stanley Kramer's soon-to-be-released movie, "The Defiant Ones."

THIS WAS one of only three American motion pictures accepted as entries in the Berlin Film Festival. Anna Magnani won the "best actress" award for her role in "Wild Is the Wind."

In "The Defiant Ones," which will be world-premiered in Chicago in mid-August, Poitier is starred with Tony Curtis.

Chained together, they escape in a blinding rain when a truck carrying a load of prisoners is wrecked. But as they flee for freedom, the white fugitive (Jackson) reveals a vicious hatred of Negroes, and Cullen displays a matching, seething dislike of white people.

IN WHAT must be the most physically demanding roles ever assigned by a Hollywood producer, Poitier and Curtis savagely fight, trudge, wade and beat their way through swamps, forest and other rugged terrain as they head for a freight line that "runs up North."

Meanwhile, as you would know, they are being chased by the sheriff, his hot-breathing posse and a flock of straining bloodhounds.

During the early stages of their flight, neither the dismal prospect of reimprisonment nor the dream of freedom is enough to beat down animosity between Cullen and Jackson. The dramatic pace of "The Defiant Ones" reaches fever pitch when Jackson calls Cullen a "n——r" and Cullen retorts:

"If you call me n——r again Joker, I'll kill you!"

■

BUT AS Cullen and Jackson are forced to sleep together in wet underbrush, smoke off the same cigarette, share frog legs, they slowly realize that they are not basically different. Jackson begins to understand that he is no "Charlie Potatoes," that Cullen is a man. And Cullen discovers that being white has not made Jackson immune from problems, failure, poverty.

Realizing these facts, of course, Cullen and Jackson stop fighting each other and, pulling together as equals, fight time, the elements, and the rugged marshy country in an effort to make good their escape.

As a symbol of his award at the Berlin Film Festival, Poitier was presented a Silver Bear trophy. At the time the award was made, he was scheduled for work in "Porgy and Bess." But production of this movie was delayed when a flash-fire destroyed the "Porgy and Bess" set at Sam Goldwyn studios in Hollywood.

Togetherness—A four-pound, 29-inch iron chain, costing $1,280, virtually "co-stars" with Tony Curtis and Sidney Poitier in Stanley Kramer's "The Defiant One," United Artists' release, casting them as fugitives who are shackled together in flight. Dramatic scenes like this made Kramer's film an invitational American entry at the International Berlin Film Festival, which awarded Poitier top prize as the year's "best actor."

Mexicans Hail Challenging Film

'Defiant Ones' Triumph for the U. S.

MEXICO CITY, Mexico — The Stanley Kramer movie production of "The Defiant Ones" has helped the United States score a diplomatic triumph in an international film festival here.

• Prior to the showing of "The Defiant Ones," American movies had been subjected to catcalls and derisive whistles when put on the screen.

However, during and following the showing of the Kramer Production, the audience of 6,000 applauded lustily.

The movie is based on the story of two escaping convicts, one a Negro, played by Sidney Poitier, and the other white, bound together by a chain as they attempt to flee. The flight begins with the two men as mortal enemies and ends with them being fast friends after each has abandoned a possible chance of freedom to help the other.

THE SHOWING of the movie has apparently helped seal the widening gap that has become effective over the last month between organizations that continue to point out that racial discrimination exists in the United States.

• One of the highlights of the evening occurred when United States Ambassador Robert C. Hill was brought on stage. There he welcomed Willie Mays of the San Francisco Giants; Roy Sievers of the Washington Senators and Bobby Avila of the Cleveland Indians, who are currently barnstorming throughout Mexico.

The overwhelming and enthusiastic reception accorded the ball players came as a surprise in many quarters.

Prior to the showing of "The Defiant Ones," anything that touched on Americanism was greeted with jeers. On the other hand, Russia's flag and the Russian prize-winning movie was greeted with cheers.

BFC Releases Film On South, Rights

49a(3)

NEW YORK, N. Y.—The Broadcasting and Film Commission has announced the release of "Face of The South," a 16-mm, sound motion picture which presents an analysis of the economic situation of the South and its relation to the status of civil rights for minority groups in the South today.

The 29-minute color film is narrated by Dr. George Sinclair Mitchell, executive director of the Southern Regional Council, who contends that as progress is made toward increased economic opportunity for minority people, there will be progress toward the attainment of civil rights.

"Face of The South" was produced by the Department of Social Education and Action of The Presbyterian Church, USA, in cooperation with the Southern Regional Council. It may be purchased from BFC Films, 220 Fifth Ave., New York, N. Y., or may be rented from local film libraries.

Ala. Mob Breaks Up Movie Showing Of Belafonte Film

Defender 49a(3) Chicago Ill

WETUMPKA, Ala. (UPI) — A mob numbering about 100 staged a noisy demonstration Sunday night at a drive-in theater showing the controversial movie "Island in the Sun."

The group used four cars to block the theater entrance, herded some customers out of the enclosure and apparently sabotaged the theater's power supply.

One newsman was chased from the scene and a part-time news photographer was beaten and his film confiscated.

Some demonstrators were heard to say they were members of a white citizens council group. But Glenn Saunders of Montgomery, publicist representing a branch of the citizens councils of Alabama, said so far as he knew no organized unit of that organization exists in the county where the incident occurred.

(Two rival citizens council groups have been formed in Alabama since the racial issue flared up in 1954, one headed by Birmingham segregationist Asa Carter. Saunders is a member of the other group, operating mainly in central and south Alabama.)

The movie stars Negro singer Harry Belafonte and Joan Fontaine, and its plot centers around a romance between the characters they portray. It has been banned in a number of southern cities and there have been demonstrations at theaters where it has played.

Dick Boone, 17, a part - time photographer for the Montgomery, (Ala.) Advertiser, was beaten by the mob, which also took his camera and film. Jim Rice, a news cameraman for WSFA-TV in Montgomery, said the council members ordered him to "get out of here before there's any violence."

'Island In The Sun' halted by Ala. mob

Afro-American Baltimore Md

WETUMPKA, Ala. (ANP) — More than 100 noisy demonstrators stopped a showing of "Island in the Sun," last week, the movie which co-stars Harry Belafonte, Joan Fontaine, Dorothy Dandridge and James Mason.

The group blocked the entrance to the Dixie Drive-In theatre with four cars, forced some patrons from the enclosure and then cut the theatre's power supply.

* * *

THE THEATRE had advertised: "This is the one that is banned all over the South. While we dare show it, we do not endorse it. Make up your minds about seeing it."

The picture has been banned in a number of Southern cities and there have been demonstrations at theatres where it has played.

Mob Demonstrates Over 'Island' Film

News P.1 Jackson, Miss

WETUMPKA, Ala. (UPI) — A mob numbering about 100 staged a noisy demonstration Sunday night at a drive-in theater showing the controversial movie "Island in the Sun."

Variety 7-21-58

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The demonstrators arrived at the theater in about 75 cars, witnesses said. One man was reported to have been carrying a revolver in the pocket of his trousers.

"TAKE CARE"

"Niggers may run wild in Montgomery," one picket was quoted as saying, "but Elmore County is going to take care of itself."

Authorities halted a scheduled showing of the movie in Montgomery last week, fearing it might increase racial tensions. Sunday night was its first showing at the local drive-in.

At Gray, Ga., recently a theater ran the movie for four days. A small group picketed the theater on opening night but did not return.

Gates to Drive-in Blocked

Mob in Ala. Halts Belafonte's Movie

Courier p. 2

WETUMPKA, Ala.—"Island in the Sun" was a little too hot for Dixie mobsters here who halted the showing of the film at a local drive-in which "dared" to put on the show.

The movie, which stars Joan Fontaine and Harry Belafonte, is all about an unconsummated romance between a white woman and a West Indian political leader.

Shortly after the film got under way at the Dixie Drive-In, approximately 75 cars drove up and blocked the entrance. Of the 200 persons milling around the gate, many were said to have been patrons.

HOWEVER, A "shotgun-totin' " man sat in one of the cars while a confederate went around stopping prospective customers with the admonition that he was a member of the White Citizens Council.

Bkd. 8-2-58

Not long after the demonstrators put in their appearance, someone cut the power line to the drive-in and the screen went dark. The "guards" then proceeded to allow the 25-odd autos inside the theatre to leave.

The affair was not without gunplay as employes of the theatre fired shots menacingly into the air to deter racists who were attempting to drive their cars into the theatre. In the meantime, the owner of the theatre, Max Singleton, and his wife drove out of the theatre through a field and were chased by three cars.

Film producer explains white girl in tan part

Afro-American Baltimore, Md. 1-18-58

HOLLYWOOD — Why was Caucasian actress Natalie Wood—and not a colored star—selected for the role of "Monique" in the movie, "Kings Go Forth"?

In the story, an adaptation of Joe David Brown's wartime novel, "Monique" is the daughter of a white mother and a colored father.

Prior to her birth, her parents moved from Philadelphia to France so that their child could escape the shackles of racial prejudice. Monique is reared as a French girl—and her life is serene until World War II, when two white American soldiers fall in love with her.

* * *

COMPLICATIONS ARISING from the revelation of her parentage are the sources of dramatic conflicts which make "Kings Go Forth" one of the most controversial Hollywood productions of the year.

Why wasn't a colored girl chosen for the part?

The producers of "Kings Go Forth"—Frank Ross-Eton Productions—have recognized this as a natural, legitimate question. It is a question that has arisen in previous movies where white actresses played "colored roles."

* * *

IN "KINGS GO FORTH," the script requires a girl who has neither the color nor facial characteristics of a colored person.

Although "Monique's" father was colored, a fact which she knows and accepts with pride, her entire life prior to the coming of the soldiers has been that of a true French girl.

Virtually, it is impossible to prove that she is of any race other than Caucasian.

* * *

"THE SURPRISE, the whole dramatic effect of 'Monique's' revelation that her father was colored would be destroyed if the role were being played by a colored actress," Producer Frank Ross explains.

"If 'Monique' were obviously colored, then, of course, she couldn't be mistaken for white," Ross continued. "The revelation of her colored parentage must come as a distinct surprise.

"I don't believe that we could film the picture honestly if we attempted to use a colored girl in the role which, by every description, plainly is not one."

Treatment Of Race Issue Might Get Movie Banned

Journal & Guide, Norfolk, Va.

By A. S. "DOC" YOUNG

HOLLYWOOD — In the movie "Kings Go Forth," viewers will witness the rare Hollywood situation in which two lovely white women claim that a Negro man was "the greatest."

Oct 3-29-58

The two women are actresses Natalie Wood and Leora Dana who play the fictional roles of daughter and widow of a late Negro business executive. This man had moved his family from Philadelphia to France to escape the shackles of race prejudice.

* * *

MOW, IT IS World War II. An American lieutenant, Frank Sinatra, has met the half-white, half-Negro girl and he has fallen in love. He is shocked when he learns of her parentage, however, and his age-old prejudices poison his mental system.

It is then that Natalie, as Monique, declares:

"MY FATHER WAS a very great man. Believe me, he was."

Then Miss Dana,, as Mrs. Frank Blair, tells the confused lieutenant:

* * *

"MONIQUE'S FATHER was a rare man. I have never known another like him."

Later, she explains:

* * *

"I WAS A public health nurse in West Virginia. When I went back home to Philadelphia, I met him for the first time at a welfare conference. I fell in love with him and married him. I didn't care what color his skin was. He was the finest man I'd met in 38 years of living."

In the dialogue of Monique and Mrs. Blair, the viewer hears one of the strongest pleas for tolerance and appraisals of people on the basis of quality values that ever has been projected through the medium of motion pictures.

* * *

THE APPROACH to the racial theme, as made by Producer Frank Ross and Director Delmer Daves, is sympathetic. And, in projection, they do not employ the sledge-hammer technique. Rather they appeal to the minds of thinking people seeking, as Mr. Ross has said, "equality of thought."

This treatment of a delicate subject in "Kings Go Forth" might get the picture banned in some areas. But as Mr. Ross has said:

"I don't care."

The Screen: At 'War' on the Riviera

'Kings Go Forth' Has Debut at Capitol

KINGS GO FORTH, screen play by Merle Miller; based on the novey by Joe David Brown; directed by Delmer Daves; a Frank Ross production released by United Artists. At the Capitol, Broadway and Fifty-first Street. Running time: 109 minutes.

Sam Loggins	Frank Sinatra
Britt Harris	Tony Curtis
Monique Blair	Natalie Wood
Mrs. Blair	Leora Dana
Colonel	Karl Swenson
Mme. Brieux	Anne Codee
Jean Francoise	Jackie Berthe

By BOSLEY CROWTHER

IT is some war that Frank Sinatra, Tony Curtis and, occasionally, the American Army fight in "Kings Go Forth," which opened at the Capitol yesterday.

Some of it takes place in a valley in the area of the Maritime Alps, from which the Americans are apparently trying mildly to dislodge the Nazis in World War II. But most of it takes place in a vila, a hotel and assorted bars in Villefranche and Nice on the French Riviera, whither the heroes seem sublimely free to go whenever they aren't sniping at the Nazis or wandering around the pretty hillsides on casual patrols.

No matter where they are, however, the one thing that mainly concerns Messrs. Sinatra and Curtis in their capacities as soldiers is dames. With Mr. Curtis it is mostly dames in general, but with Mr. Sinatra it is solely Natalie Wood in the capacity of the resident of that villa, born of American parents but reared in France.

•

The moment Mr. Sinatra sees her, his stout lieutenant's heart is wrenched and, for the first time in his stony existence, he finds himself falling in love. Even when he learns the family secret, that her father was a Negro, he still feels that tremendous devotion toward her. So, after a short week of battling his bias up there in the hills, he rushes back to the Riivera to claim her as his own.

Fancy, then, his anxiety when Sergeant Curtis comes bouncing in and, with a fast night-club solo on a trumpet, impresses Miss Wood with his boundless charm. Fancy his further disturbance when he sees himself lightly brushed aside and the two youngsters drifting off into the moonlight to steal kisses and make plans to wed. Then fancy his fury and vengeance when he learns that Sergeant Curtis is a cad, that he has been trifling with the fair Miss Wood's affections and that he has no intention whatsoever of marrying her!

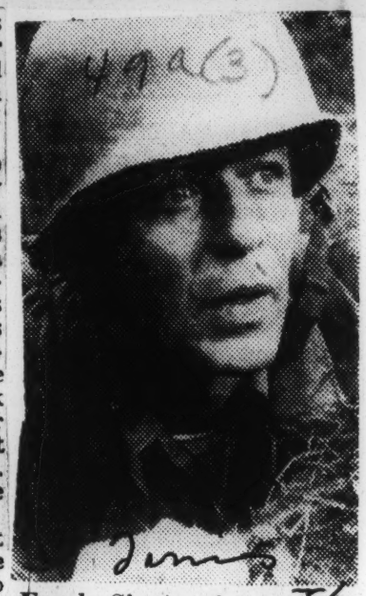
•

Well, it is some war, as we told you, and it is ultimately —and noisily—resolved when Messrs. Sinatra and Curtis go alone on a mission into a Nazi-held village to direct artillery fire. Don't ask us which one gets the business and which one comes out minus an arm but in otherwise adequate condition to go back to that beautiful villa after the war and make significant eyes at its lovely mistress. To tell would be to spoil the surprise.

At least, it would spoil it for those patrons who have the blissful ingenuousness to stick with this juvenile twaddle right to its sentimental end. On the basis of the screen play that Merle Miller has fetched from the novel of Joe David Brown, it should be easy for any halfway student of movie mores to catch the drift quickly and go home.

That way, we promise, you'd miss little, for the whole thing is so opaquely done that it only multiplies the banality of its romantic and war-film clichés. Even the business of having the girl a Negro is brushed with the easiest kind of dismissal, after the sensation of it has been used.

The performances, too, are sticky, under the direction of Delmer Daves. Only Mr. Sinatra occasionally acts halfway real. Mr. Curtis is bumptious and boorish, Miss Wood is affected up to here and Leora Dana plays her mother like something arisen from a grave. A couple of soldiers are funny and the Riviera is good. But the sum of it makes a travesty of the atmosphere of war.



Frank Sinatra in a scene from "Kings Go Forth."

49a(3) 1958

THE NAKED MAJA

Journal & Guide P.
P. 14
Norfolk, Va.
Sat. 12-27-58

49a(3)

Star And Starlet

At Rome, actress Ava Gardner, who portrays the Duchess of Alba in "The Naked Maja," a film for United Artists release, is shown on the set of the movie with Yomiko Fullwood, 6, the youngest member of the cast.

Yomiko's mother is Japanese; her father is American.

49a(3) 1958

PORGY AND BESS

CHARLESTON, S.C., 1912—Three of the top stars in the "Porgy and Bess" film are shown in this scene. Sidney Poitier, who portrays "Porgy" is shown urging Dorothy Dandridge (Bess) to go on a picnic with the folks from Catfish Row despite the fact he cannot go. Pearl Bailey, also featured in the movie, is shown at the right.

Dandridge Will Play Bess in Film

HOLLYWOOD—After getting the green light from 20th Century-Fox Studio, glamorous actress Dorothy Dandridge was signed Tuesday for the role of Bess in "Porgy and Bess" by Samuel Goldwyn Productions.

Miss Dandridge will co-star with the prominent actor Sidney Poitier, who will play the role of "Porgy" in the forthcoming film.

Dorothy's role of Bess in the Gershwin-DuBose Heyward classic, marks a major achievement in the career of the Cleveland-born beauty who started as a child star in films.

AFTER APPEARING in numerous films as a teen-ager, she has starred in such notable films as "Carmen Jones" and "Island in the Sun," in addition to her numerous night club and TV appearances. As a top entertainer she has appeared in major European capitals, as well as swank clubs in New York and Los Angeles and other major cities.

The Goldwyn version of "Porgy and Bess" is scheduled to go into production in May, with Rouben Mamoulian directing.

DOROTHY DANDRIDGE
. . . her star still shines

"Porgy And Bess" Production Rolls

HOLLYWOOD. —(NNPA)— Production in all phases of work on "Porgy and Bess" swung into high gear Monday at 310 artists and craftsmen worked at the Goldwyn Studio on the George Gershwin-DuBose Heywood folk opera.

Each week the number of persons employed on the film is due to rise as additional preparatory work is completed, studio spokesmen said.

Fifty singers last week joined the 105 musicians pre-recording the Gershwin score under the direction of composer-conductor Andre Previn. Ken Darby is in charge of the vocal group.

Twenty-four artists are completing blue-prints and sketches for the elaborate sets required for "Porgy and Bess." Oliver Smith, brought from New York by Samuel Goldwyn, is in charge of the project.

A dozen artisans are at work on preparation for costumes for the movie. They were designed by Irene Sharaff, twice an Academy Award winner for "The King and I" and "An American in Paris."

Carpenters and other craftsmen are already at work building the "Catfish Row" sets.

MOVING SCENE — Diahann Carroll, who portrays "Clara" in the movie version of "Porgy and Bess," presents heartwarming picture as she holds her baby and sings "Summertime" in the opening sequence of the all-tan film now in production.

STAR DOROTHY DANDRIDGE—is one of those affected by the $5 million-fire which gutted the "Catfish Row" set at the Samuel Goldwyn studios wher shooting was scheduled to start Wednesday morning on "Porgy and Bess."

Miss Dandridge, who plays Bess to Sidney Poitier's Porgy in the film, met Goldwyn and other principals shortly after the fire and they were told by the producer that shooting will be held up two months while the set is rebuilt and other equipment replaced.

The star is shown in a pose from her recent French film, "Tomago," not yet shown in this country.

Begin Rebuilding Porgy & Bess Set

By HAZEL K. JOHNSON

HOLLYWOOD — (UPI) — "Rebuild it. Get the wrecking crews to work. Now," Sam Goldwyn said and walked straight to his office, refusing to give his fire-gutted and smouldering sound stage even one brief glance.

With those words, the 75-year-old Goldwyn began once again the painstaking work of building a set for the movie version of "Porgy and Bess."

No one, except perhaps the members of his family, knew the shock and disappointment the tall, proud-looking studio head must have felt when they told him fire had destroyed the multi-million dollar sound stage where he personally spent hours each day for the last four months.

Goldwyn had ordered his studio to pull out all stops on the film version of the American music classic.

Goldwyn's press spokesman confirmed that the producer was still going ahead with the project although it has been set back at least two months. Actual filming was to have begun last Wednesday. Early that morning, fire of undetermined cause broke out on the sound stage and destroyed it.

Goldwyn himself had been so wrapped up in the breathtaking project which just has to be a motion picture milestone that he gave observers the impression he has been doing everything but paint the scenery.

There were no injuries in the fire, which was clearly visible in downtown Los Angeles, some 10 miles away. A spokesman for Goldwyn said the damage would exceed 2 million dollars, although firemen succeeded in preventing flames from spreading to other stages.

Also destroyed was a huge "catfish row" set constructed for the "Porgy and Bess" filming.

Expensive cameras, including a $300,000 Todd-A-O camera, electronic equipment and other photographic gear, were destroyed.

Night Watchman Andy Buck and Ray Middlebrook discovered the fire on the 200 by 400 foot stage.

Buck said the two men ran toward the fire, "but it went up like an explosion and then the whole set began burning."

The roof of the sound stage collapsed as 100 firemen fought to control the blaze.

The movie adaptation of George Gershwin's opera has been a pet project for Goldwyn and studio public relations director Mervin Houser said the producer "had counted on this picture perhaps more than any of the scores he has produced."

The sound stage was 200 by 400 feet, and 75 feet high. Sets used over a 30-year-old period were stored in the building.

Such films as "The Best Years Of Our Lives" were made on the sound stage, second in size only to one at MGM studios in Culver City. The stage was used for silent movies and such early day stars as John Gilbert performed there.

The fire was of an undetermined origin and arson units were assigned to investigate as part of the regular procedure.

Goldwyn, who said most of the loss was covered by insurance, said other pictures now in production could be continued without interruption.

The pioneer producer said he had already received "calls from scores of people in all segments of our industry offering me assistance."

Two-million-dollar fire delays 'porgy' filming

HOLLYWOOD — Fire which caused over two million dollars in damages, gutted the sound stage and other props to be used in the filming of the musical classic, "Porgy and Bess," here early last week.

The blaze, of undetermined origin, broke out before dawn on Wednesday and by the time it was extinguished, had destroyed the largest studio in the Samuel Goldwyn lot. Goldwyn, however, said that reconstruction work would be begun immediately.

It had taken more than ten months to erect the stage originally.

SAMMY DAVIS JR., Dorothy Dandridge, Sidney Poitier, Pearl Bailey and the rest of the cast had been summoned for the start of rehearsals the same day.

Thirty - six pieces of apparatus and about 100 firemen fought the fire after it was discovered by a guard.

It burned fiercely for three hours. Flames poked into the air as high as 150 feet and were visible throughout Hollywood. The roof and all four walls of the building collapsed.

* * *

THE COUNTY fire department estimated the loss at between $2,000,000 and $5,000.00. The estimate was wide because props and other equipment were in the basement and it was impossible to learn at once what was lost.

Inside the stage was the huge "Catfish Row" set, depicting the Charleston, (S.C.), waterfront, locale of "Porgy and Bess." Six months of work went into its construction.

All other props and costumes also were destroyed.

* * *

ASIDE FROM Davis, Dandridge, Poitier etc., the film will feature numerous well - known tan actors and actresses in supporting roles.

They include Leigh Whipper, Earl Jackson, Helen Thigpen, Moses Lamarr, Ivan Dixon and Olive Bell.

$2½ Million Blaze Destroys Sound Stage

Goldwyn Denies Arson Cause Of Costly 'Porgy-Bess' Fire

By CHES WASHINGTON

HOLLYWOOD — Only a few hours after movie magnate Samuel Goldwyn graciously accepted a tribute to his Americanism by singer Sammy Davis Jr., a mysterious $2,500,000 fire destroyed the sound stage at Goldwyn's Studios which was ready for the shooting of the $5 million film, "Porgy and Bess."

Davis had told a packed audience at the Moulin Rouge night club that Goldwyn was a real "giant" of the film industry and thanked him for giving such noted stars as Sidney Poitier, Dorothy Dandridge, Pearl Bailey and others an opportunity to show their talent in the forthcoming musicale.

Amid hints of possible arson, Goldwyn told the press after the fire that alleged reports of objections by Negro groups are absolutely untrue. Both the NAACP and the Urban League here also reported that no protests had been registered with their organizations.

Goldwyn praised all the players in the film and said:

"I have never worked with a finer group of people in all my years in films than this cast on "Porgy and Bess." We have had no difficulty of any kind."

Goldwyn explained the fact that Poitier had at first refused the part, but after coming to Hollywood and reading the part, decided that there was no unfavorable racial representations in the film, and accepted the part of "Porgy." Dorothy Dandridge has the role of "Bess," and Davis will depict "Sporting Life."

WHILE FIRE DEPARTMENT officials were searching the grounds for possible evidence of arson, studio officials announced that reconstruction of Stage 8 would start immediately. Experts said the rebuilding would take approximately two months, inasmuch as sets of the Charleston, S. C., waterfront about 1912—which alone cost $1 million—were destroyed.

The three-hour fire, more spectacular than anything the movie-makers ever dreamed of, damaged portions of one of Hollywood's most famous lots where "names" like Mary Pickford, John Barrymore and Charlie Chaplin played their greatest roles.

Fire Destroys "Porgy-Bess" Set

HOLLYWOOD (UPI) — A fire which spread with explosion-like suddenness destroyed the world's second largest movie sound stage early Wednesday at the Samuel Goldwyn studioes, and halted abruptly work on Goldwyn six-million-dollar film version of "Porgy and Bess."

There were no injuries in the fire, which was clearly visible in downtown Los Angeles, some 10 miles away. A spokesman for Goldwyn said the damage would exceed two million dollars, although firemen succeeded in preventing flames from spreading to other stages.

Goldwyn, stunned by the unexpected setback in his efforts to film "Porgy and Bess," said "I intend to rebuild immediately But it may take three months before the sound stage can be rebuilt.

Film firm would woo tan patron

NEW YORK — An obvious move to woo colored patronage was taken this month by United Artists in the interest of the firm's new movie, "Run Silent, Run Deep."

The producers ordered special advertisements to be placed with 75 weekly newspapers, although the movie, starring Burt Lancaster and Clark Gable, has no racial touch.

The Harold Hecht production is devoid of any race angles; UA's idea is simply to woo colored ticket-buyers who might have been overlooked in the past.

Another point which was given consideration is the theory that the colored reader is likely to have more loyalty to his own paper than one of the big metropolitan dailies.

In any event the colored press is to continue among the outlets for UA campaigns in the future.

Screen: 'St. Louis Blues'

Nat Cole in Biography of W. C. Handy

By BOSLEY CROWTHER

A PICTURE of the late W. C. Handy as a musically gifted young man oppressed by a fundamental father into feeling it is sinful to write jazz and popular songs is put forth with grim determination in Paramount's "St. Louis Blues," an alleged biography of the great Nego composer, which opened at Loew's State yesteday.

Right at the stat, the peaching papa roars at his cornet-paying son, "There's only two kinds of msic, the Devil's and the Lord's!" And with that he snatches the cornet from the lad's hands and throws it under a passing wagon's wheels. The lad falls on his knees in fearful misery and remains more or less in that posture (and state) throughout the film.

True, the lad turns from little Billy Preston into the more sizable Nat (King) Cole and does much of his later repining in a sitting position on a piano stool. In that position, he is able to let his fingers flow ruefully over the keys and pick out such Handy compositions as "Careless Love" and "The Yellow Dog Blues." He also is able to throw his troubled head back against the comforting solar plexus of Eartha Kitt, a night-club singer who advocates the Devil's music, in competition with Ruby Dee, who's for the Lord's.

But all the time, poor young Handy—or should we say Mr. Cole?—is emotionally down on his knees in the wagon tracks, weeping bitterly over that crumpled horn. And he really doesn't snap out of that posture until his unrelenting father finally comes to New York and hears a performance of his famous composition, "The St. Louis Blues," done by a symphony orchestra and Miss Kitt in Aeolian Hall. Then papa embraces son in proud surrender and the Devil's music wins.

It is really a rather silly, tedious notion of emotional conflict that Robert Smith and Ted Sherdeman have used for the core of their screenplay, and it is presented with neither style nor subtlety.

Under Allen Reisner's dull direction, Mr. Cole simply lumbers through the role of a harassed jazz composer, looking dumb and uncomfortable. Miss Kitt is wapish and impatient as the girl who tries to make him relax and Miss Dee is completely uninesetritng as little Miss Do-What-Papa-Says.

As the father, Juano Hernandez maintains a rigidly lordly attitude. Cab Calloway and Pearl Bailey are bumptious in character roles.

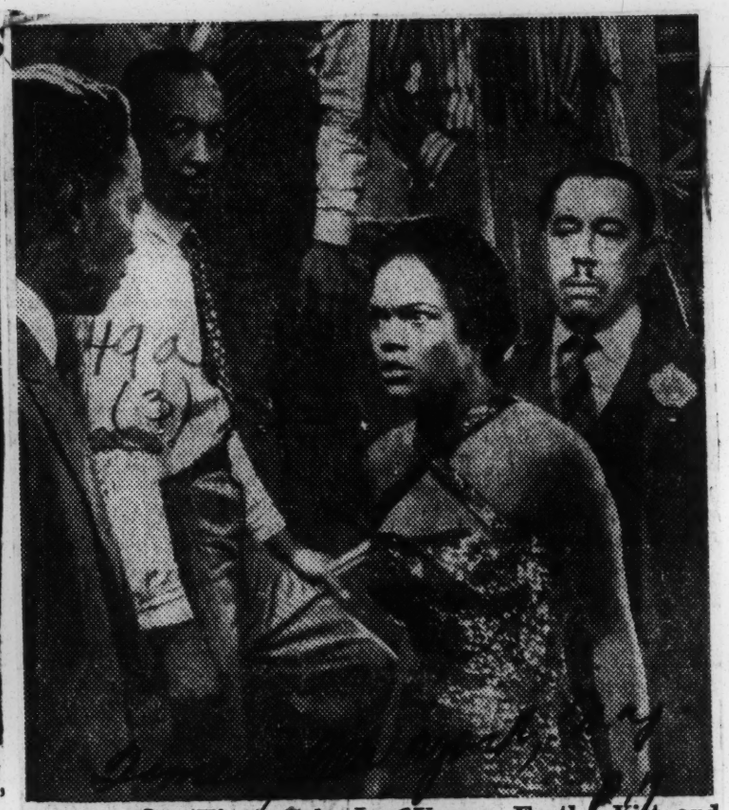
Some fairly-well-done musical numbers are few and far between and add up to a piteous accounting of the works of W. C. Handy and the oldtime Memphis jazz-land atmosphere.

Eartha Kitt and Nat (King Cole in "St. Louis Blues."

The Cast

ST. LOUIS BLUES, written by Robert Smith and Ted Sherdeman directed by Allen Reisner; produced by Robert Smith; presented by Paramount. At Loew's State. Running time ninety-three minutes.

W. C. Hendy	Nat (King) Cole
Gogo Germaine	Eartha Kitt
Aunt Hagar	Pearl Bailey
Blade	Cab Calloway
Ella Fitzgerald	Herself
Bessie May	Mahalia Jackson
Elizabeth	Ruby Dee
Charles Handy	Juano Hernandez
Young Handy	Billy Preston



SPAT—Nat (King) Cole, Lee Young, Eartha Kitt and Cab Calloway in "St. Louis Blues," based on the life of the late W. C. Handy, due Friday at Loew's State.

'St. Louis Blues' Tells W. C. Handy Life Story

"ST. LOUIS BLUES"

Produced in VistaVision by Robert Smith, directed by Allen Reisner, based upon the life and music of W. C. Handy, released thru Paramount Pictures, and presented in the Garrick theater.

W. C. Handy	Nat [King] Cole
Gogo Germaine	Eartha Kitt
Aunt Hagar	Pearl Bailey
Blade	Cab Calloway
Ella Fitzgerald	Herself
Bessie May	Mahalia Jackson
Elizabeth	Ruby Dee
Charles Handy	Juano Hernandez

BY WILLIAM LEONARD

The big problem in "St. Louis Blues" is "Will W. C. Handy win fame by writing 'St. Louis Blues,' or will he not win fame by writing it?" There can't be many movie-goers who will attend this film biography without possessing, in advance, a pretty good notion of the way it's going to end.

En route to its dead certain conclusion, the picture sets up a dozen or more excellent musical scenes, with Handy's songs presented by an all-star cast. Nat [King] Cole, Eartha Kitt, Pearl Bailey, Cab Calloway, Ella Fitzgerald, and Mahalia Jackson raise their voices in the title song, and in "Beale Street Blues," "Careless Love," "Memphis Blues," Yellow Dog Blues," and an appealing number, "Morning Star," written about 30 years ago by Handy, but never performed publicly before.

If a jazz fan looks quickly, he'll recognize among the instrumentalists such luminaries as Barney Bigard, Teddy Buckner, and Red Callender.

Aside from its music, the picture has little to offer. The story is a tired contrivance, pivoted on the bitter opposition of Handy's father, a minister, to his son's making a career of the devil's music. Cole is no great dramatic actor, and one wearies of seeing him register grief, frustration, and the pangs of unrequited love by dropping his forehead on the back of his right hand.

Stepping Out—Nat (King) Cole, Eartha Kitt and Cab Calloway stroll from one sound stage to another at Paramount Studio during the filming of "St. Louis Blues," the dramatized life story of jazz composer W. C. Handy. Co-starred with Nat and Eartha in a cast of 10 top performers, Cab portrays Blade, a sharp saloon keeper of Beale Street who hornswoggles Handy out of his first hit tune for $50.

ST. LOUIS BLUES' OPENS FRIDAY NIGHT

Premiere Ticket Proceeds Go To Handy Memorial

CONTRIBUTIONS INVITED

Tickets went on sale yesterday for the Southern premiere of "St. Louis Blues" at the Strand Theater Friday night at 8 with proceeds going to the W. C. Handy Memorial Fund.

Priced at $5 each, the tickets may be purchased at the Strand and Plaza theater box offices, the Central Box Office at Goldsmith's and the Chamber of Commerce office in the Peabody.

Mayor Signs Letter

A letter, signed by Mayor Edmund Orgill and Chairman David N. Harsh of the County Commission as co-chairmen of the Fund Executive Committee, has been sent to 2,000 leading business firms asking them to purchase two or more tickets.

The business executives also were invited to make further contributions to the campaign, designed to raise money to build a statue of the famous Negro composer who died recently and to establish a musical scholarship in his honor for deserving young musicians of this area.

The letter explains that $4.10 of each $5 will go to the fund, and 90 cents for actual admission cost.

The statue is to be built in W. C. Handy Park on Beale Street.

"St. Louis Blues" is the story of Handy's life and much of the film is laid in Memphis. It has an all-Negro cast with Nat 'King' Cole portraying the noted man of music. Pearl Bailey, Eartha Kitt, Cab Calloway, Ella Fitzgerald, Mahalia Jackson, Ruby Dee and Juano Hernandez are in the cast.

Plans for the public sale of seats for the premiere were announced yesterday by Fred Goldsmith, chairman of the ticket committee, at a luncheon meeting with newspaper, television, radio and theater representatives.

The public information media pledged co-operation in bringing the movie program to attention of the public.

One Of Projects

The premiere is one of a number of projects designed to raise a substantial sum to memorialize the beloved Negro both in bronze and in a scholarship fund

'St. Louis Blues' Fills Promises

Saddened only by death of a man's whose important life story was the film subject, "St. Louis Blues" based on the history of W. C. Handy had its premiere last week to the plaudits of a multitude of fans and theatre goers.

The picture does well by the late composer. W. C. Handy would have joined in the revelry had he been alive. Always appreciative of good things done in his behalf, Mr. Handy praised the producer and stars for their efforts in making a film blindness had already voided any chances of his seeing on the screen. Listening to the soundtrack as sung by Cole, Mr. Handy had nothing but praise for the rendition. "He's getting out of the song those things I always felt belonged in it," he told reporters just before his death.

There is action and drama aplenty in "St. Louis Blues." Certainly Eartha Kitt as the St. Louis Woman (one of the women in the composer's life) does a soul stirring portrayal of the part. Both interesting and amusing is "Aunt Hagar" played by Pearl Bailey. Pearl, always a sock is at her very best in the role. And there is action and appreciation in the contribution gospel singer Mahalia Jackson gives the picture.

As W. C. Handy Cole appears both musical and talented. He is surprisingly perfect in the role of the great composer. That Cole can sing there is no question; that he is a talented composer is known also but in "St. Louis Blues" Nat also proves himself as a dramatic actor. With W. C. Handy's very life work on the blues kick is not surprising that his life story would deal with the subject, even if it were not so titled. But what Ella Fitzgerald, Cab Calloway and others do with the songs, most Handy compositions, is remarkable indeed. They sing, act and dramatize such lines when given 'em in groovy fashion.

Yes, the picture "St. Louis Blues" is a classic in many ways. Try and see it when pix is available. You like every moment of the action and everything the expertly chosen cast does. The late Mr. Handy would have been pleased with the premiere had he lived to "see" its debut as was planned before fatal illness set in.

'St. Louis Blues' Opens Tomorrow

Proceeds From Premiere oG To Handy Fund

Time is running out on music-movie fans who want to see time turned back and the birth of the blues re-enacted tomorrow night.

That's when "St. Louis Blues" will have its Southern premiere at the Strand Theater—with proceeds from the showing of the late W. C. Handy's movie-biography earmarked for a memorial fund in the composer's honor.

Ticket-sale sources — Goldsmith's Central Box Office, the Chamber of Commerce offices in the Peabody and Plaza and Strand theater box offices—report a last-minute ducat-buying spurt beginning. Tickets are on sale for $5, with $4.10 from each sale going to the fund to erect a statue of the "Father of the Blues" in Beale Street's Handy Park. The movie goes on at 8 p.m.

Part of the fund will be used to establish a scholarship for deserving young musicians.

The New Daisy Theater on Beale will hold a Negro premiere tonight, with showings of the film scheduled for 7:30 and 9:30 p.m. Ticket sale proceeds will go to the Handy Memorial Fund and the athletic departments of Negro high schools.

Contributions to the Handy Memorial Fund may be sent to The Commercial Appeal at 495 Union, with the Tri-State Bank serving as fund trustee. Among contributors yesterday was H. B. Crosby, cotton merchant at Greenville, Miss.

JOE HYAMS IN HOLLYWOOD

Cole Sees a Growing Movie Role for Negroes

HOLLYWOOD.

Nat (King) Cole objects to being called a crusader, even though he has an impressive list of "firsts" as a Negro performer, including being the first of his race to have his own television show. "What I really am is a man of destiny," Mr. Cole told us the other day. "I don't like to use the word crusader. I didn't want it that way, I just found myself in the position of being the first.

Joe Hyams

"My main idea in doing the television show was to prove the public would buy a show starring a Negro performer. Judging by the audience reaction and the mail we received, the public did buy it; it was the sponsors who didn't."

Mr. Cole recently completed a starring role in "The St. Louis Blues," a film based on the life of **W. C. Handy.** The other stars in the film, also Negro, include **Eartha Kitt, Pearl Bailey, Cab Calloway, Mahalia Jackson, Ella Fitzgerald** and **Juano Hernandez.**

"It's one of the biggest movies in film history," Mr. Cole said, "and it's coming out at a good time, when movie business generally is off. It will give us a good test to see if the public will buy an all-Negro film. If this picture makes money, you can bet there'll be a lot more."

Mr. Cole proudly told us that the picture was enthusiastically approved before filming by the "top man at Paramount, **Y. Frank Freeman,** a man from Atlanta, Ga." Mr. Freeman recently had conferences with Southern exhibitors, all of whom agreed to play the film. And the Mayor of St. Louis is proclaiming "St. Louis Blues Week" on April 10.

"Everything is based on money and box office, and pictures about Negroes used to be taboo," Mr. Cole said. "But in our changing world, people don't have the same attitude. If this picture goes over it will open up doors for Negroes in motion pictures. That means pictures can have more scope, new actors and an entire new field to explore."

Mr. Cole took a dim view of the few pictures made in the past with Negro performers, and an even dimmer view of the pictures announced for future production.

He said, "The old stereotype is still being perpetrated. In 'St. Louis Blues' we show the Negro as a happy man in a happy community. There's lots of ways Negroes can be used in films without making controversial or message pictures.

"I don't like controversial films or controversy. I don't mind fighting for something I believe is right, but I don't look for fights. There are enough problems in the world without looking for them."

Nat "King" Cole and Eartha Kitt in a scene from "St. Louis Blues."

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Expert Calls Old Goodman Sextet Top Jazz Exponents

The Benny Goodman Sextet Epitomizes the "swing era" in Jazz.

This is the contention of Alan Merriam, Northwestern university anthropologist and regular host of CBS-radio's "This Is Jazz" (Saturdays, 8:05 - 8:30 p. m.)

In fact, says Merriam, the development of "swing" can be best illustrated by following the history of the Goodman Sextet, especially from the sextet's first recording in 1939 through what Merriam considers its last great recording made in 1941.

On the May 31st broadcast of "This Is Jazz," Merriam provided listeners with highlights of this period of recording by the sextet, which featured, in addition to Goodman, such noted artists as Lionel Hampton, Charlie Christian, Count Basie, Cootie Williams and Georgie Auld.

Included in the program "Flying Home," "Gone With 'What' Wind," "Poor Butterfly,' "Royal Garden Blues," "On The Alamo," and "Good Enough to Keep."

This Is Jazz" is persented each week by CBS-radio Public Affairs in cooperation with Northwestern university.

Laud tan producer of TV jazz

PHILADELPHIA (ANP) — The RCA Baton, official publication of the RCA Victor Company which reports on development in the electronic field, carries in its current summer issue, a glowing tribute to George Norford, NBC publicist and promoter.

The tribute centers on Norford's recent production of a 13-week series of live jazz programs for NBC Educational TV.

PRODUCED IN partnership with the Educational Television and Radio Center at Ann Arbor, Mich., the series has been described by Baton as the liveliest ever presented by the network. It is televised nationally.

The "Subject Is Jazz," as the program is titled, include among its guest performers, Duke Ellington, Benny Goodman, Wilbur Deparis, and Jimmy Rushing. Gilbert Seldes, writer and commentator on the popular arts, is weekly host.

* * *

THE AIM of the series, presented each Wednesday, is to analyze the music by which the United States has made, "Its first artistic conquest of he world," according to Geldes, and to present its past, present and probably future.

Norford, a serious - looking man, has been a member of NBC Press department staff for the past six years. Prior to that, he wrote documentary films for the U.S. State Department.

'Green Pastures' Sept. 14

William Marshall In London TV Show

CHICAGO (ANP)—William Marshall, the Negro actor who has made quite a name for himself in Hollywood and on Broadway, has signed to do a television show for London's famed BBC.

Marshall will appear in a British version of "Green Pastures," Sept. 14.

It was thought earlier that BBC would contact William Warfield for the telecast because Warfield starred in the Hallmark Playhouse (television) revival of "Green Pastures" a couple of seasons ago. However, the British Broadcasting Company bypassed Warfield and signed the handsome 6 feet 5 inch actor who wowed the public when he starred in the movie "Lydia Bailey." Marshall who hails from Gary, Ind., has had considerable training in the theatre. He attended the American Theatre Wing, and the Actor's Studio, both in New York.

His entrance into the theatre came about when a friend heard him singing away in the shower. Marshall who was attending the Art Student's League (New York) was persuaded to change his study from one "art form" to another form of the arts.

A doctor's son, he still paints for relaxation. His most recent film was "Something of Value."

HARRY BELAFONTE

Hoods Black Out Belafonte On TV

MONTGOMERY, Ala. — (UPI) — Television station WFA was knocked off the air Sunday night shortly before Negro Singer Harry Belafonte was scheduled to appear on a TV program.

Billy Henry, news director of WFA, said "as near as we can determine it happened a few minutes after the Steve Allen program started. Allen had a Negro star, Harry Belafonte, scheduled, but we don't know yet just what the reason was."

The station was off the air for about an hour, Henry said, and it wasn't until Allen's hour-long program was over that a station engineer and Alabama Power co. personnel found that unknown persons had thrown a logging chain across the station's power line.

SECOND IN YEAR

It was the second such incident in less than a year. A chain was thrown on the power lines, blacking out the station just before an interview with the Rev. Martin Luther King, jr., local integration leader, by Martin Agronsky was scheduled to begin.

Allen was one of those who wrote a direct appeal to Gov. James E. Folsom of Alabama in August, asking him to spare the life of Negro Jimmy Wilson, who was sentenced to die for nighttime burglary of an inhabited dwelling. Folsom later commuted the illiterate Negro's sentence to life imprisonment.

LOUIS ARMSTRONG

Satchmo, Hampton, Krupa Spotlight Allstar Jazz TV

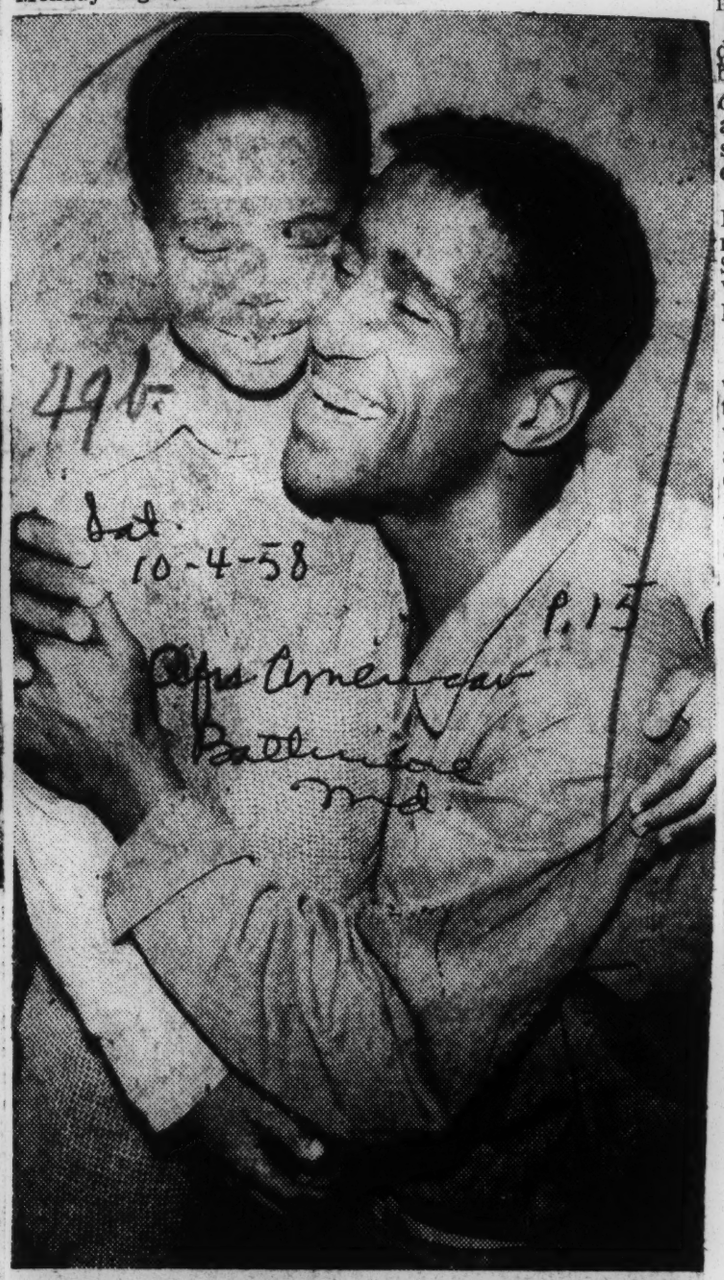
The "Timex All-Star Jazz Show" beamed out over CBS-TV Monday night was a gasser to be sure. Seldom before have such lots of jazz music been heard at one been on a single airer.

The show, originating from Miami, Fla., was a topper poll wise attracting more viewers than its competition by a wide margin. The lineup of artists reads like fiction or a Broadway benefit menu. Included were Lionel Hampton, Louis Armstrong, Gene Krupa, Chico Hamilton, Jane Morgan, Les Brown, and many more of equal importance, talent wise.

"The Timex Show," presented regularly over CBS-TV has become must viewing due to its regular use of the top name stars in jazz. Then too its policy of securing the tops in talent to serve as hosts and emcee pays off viewer wise. This time the hosts were Hoagy Carmichael and Bob Crosby both of whom performed their chores admirably.

Notably among the artists on the program were a trio of bests. Certainly Lionel Hampton is tops on vibes; Satchmo is king of trumpet players and Gene Krupa will do as and rummer until someone greateh is uncovered.

The program, hitting Chicago channel 2 at 9:00 attracted attention via home sets and in the taverns where sets are installed for patrons and everywhere else. It was jazz time the nation over Monday night.



SAMMY, JR., A TV GI — Sammy Davis, Jr., undertakes his first television dramatic role as a GI on the "General Electric Hour" of October 5. He's shown here with little Steve Perry who is featured with Sammy in a tale titled "Auf Wiedershen."

Davis Jr., in 1st Serious TV Role

NEW YORK — Sammy Davis Jr. makes his televison debut in a straight dramatic role when he stars in "Auf Wiedersehen," on "The General Electric Theater," Sunday at 9 p.m.

Davis plays Pvt. Spider Johnson, a member of an all - colored Signal Corps company assigned to post - war duty in Germany. A bitter man with few friends, Spider spends a good deal of his free time bickering with others, and the remainder in a struggle with his inner self.

THE PRIME mover in this deeply touching story is a small boy (Steve Perry), the only colored lad in a German orphanage, who for some strange reason is drawn to the lonely Spider.

Others in the teleplay include Ike Jones, Karen Verne, Morris Erby, Charles Swain, Nick Stuart, Clyde Venture, Gisele Verlain, Bill Yetter and Jeanne Bates.

"AUF WIEDERSEHEN" was written for "The General Electric Theater" by Valentine Davies and Kurt Vonnegurt from a story by Vonnegurt, and was directed by John Brahm.

The series is produced by William Frye. Ronald Reagan serves as host.

Ella Fitzgerald Stars On Berle's Video Bill Dec. 3

Six paintings — modern masterpieces valued at $100,000 — will share the "guest star" spotlight with songstress Ella Fitzgerald in a novel television presentation on the NBC-TV Network "Milton Berle Starring in the Kraft Music Hall" colorcast Wednesday, Dec. 3, 8:00 p.m.

The paintings will, in fact, "duet" with Miss Fitzgerald in an unusual blending of visual and vocal artistry. Berle will "introduce" and briefly explain the art works as a prelude to his introduction of the honey-voiced singer. Then, during Miss Fitzgerald's number, the singer and the paintings will be seen in a series of montage closeups.

"Home viewers will get as close a look at the paintings as they would an art gallery — with the bonus of Ella Fitzgerald's wonderful tones," said producer Hal Kanter, originator of the idea.

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'This Is Your Life' To Visit Campanella in Hospital

Special to The Constitution

NEW YORK—Ralph Edwards will take his This Is Your Life audience to the physical rehabilitation section of Bellevue Hospital in New York City Oct. 1 for the life story of Roy Campanella, major league baseball star who became paralyzed from the neck down following an automobile accident at last January.

This will be one of the rare occasions when the subject is told beforehand that he is to be honored. Due to the seriousness of Campanella's injuries, it was necessary to get his permission and that of the hospital before the program could be scheduled.

TV'S ROLE HAILED BY ROCKEFELLER

He Bids Broadcasters Use Video and Radio More in All Phases of Education

By LEONARD INGALLS

Nelson A. Rockefeller appealed yesterday for the increase use of television for education, especially to inform citizens about civil rights problems.

The Republican candidate for Governor spoke at a luncheon of the Radio and Television Executives Society at the Roosevelt Hotel. About 500 persons were present.

Mr. Rockefeller said that radio too, could "help put the people back in politics."

"You have given the voter new instruments with which to know his leaders, understand his government and evaluate its performance," he said. "What television does to those who appear on it is devastating."

On the role of television in resolving the "tragic civil rights problem," he said:

"The face of one Negro child excluded from school is worth a thousand sermons."

Broadcasters, he continued, could clarify the implications of the civil rights situation, both here and abroad, awaken and enliven the conscience of the nation and "encourage the personal soul-searching with which the conquest of bigotry begins."

Challenges in Education

Mr. Rockefeller asserted that apart from political opportunities, radio and television faced challenges in formal education and in promoting world understanding. He urged ingenuity in employing modern techniques teachers, scientists and philosophers into the classroom.

Otherwise Mr. Rockefeller's day was taken up with campaign planning at his headquarters in the Roosevelt Hotel. Among those with whom he conferred were L. Judson Morhouse, Republican state chairman, and members of the United Republican Finance Committee.

Also at the Rosevelt, campaign headquarters were opened by John V. Lindsay, Republican candidate for Representative in the seventeenth Congressional district. Mr. Lindsay said he started a vigorous door-to-door campaign to increase the number of voters.

"Only the figures in the seventeenth Congressional District," he said, "and you can see how Tammany has been closing in. In 1956 the registration was approximately even, about 64,000 Republicans and a like number of Democrats, with approximately 2,400 Liberal party enrollees.

"However, in 1957 the Republican registration dropped to 39,000, while the Democratic registration was 48,000, and the Liberal 2,000."

Eva Jessye in TV 'Kiss Me Kate'

NEW YORK — Dr. Eva Jessye, who is remembered as the first colored artist to serve as musical director of a motion picture, is scheduled to set another precedent.

This time, the talented veteran of stage, screen and radio will appear in the television version of "Kiss Me Kate," which is to be presented on the Hallmark Hall of Fame TV series, November 20.

Dr. Jessye will be featured along with Alfred Drake and Patricia Morrison, when the production is staged from the Brooklyn studios of the National Broadcasting Co.

* * *

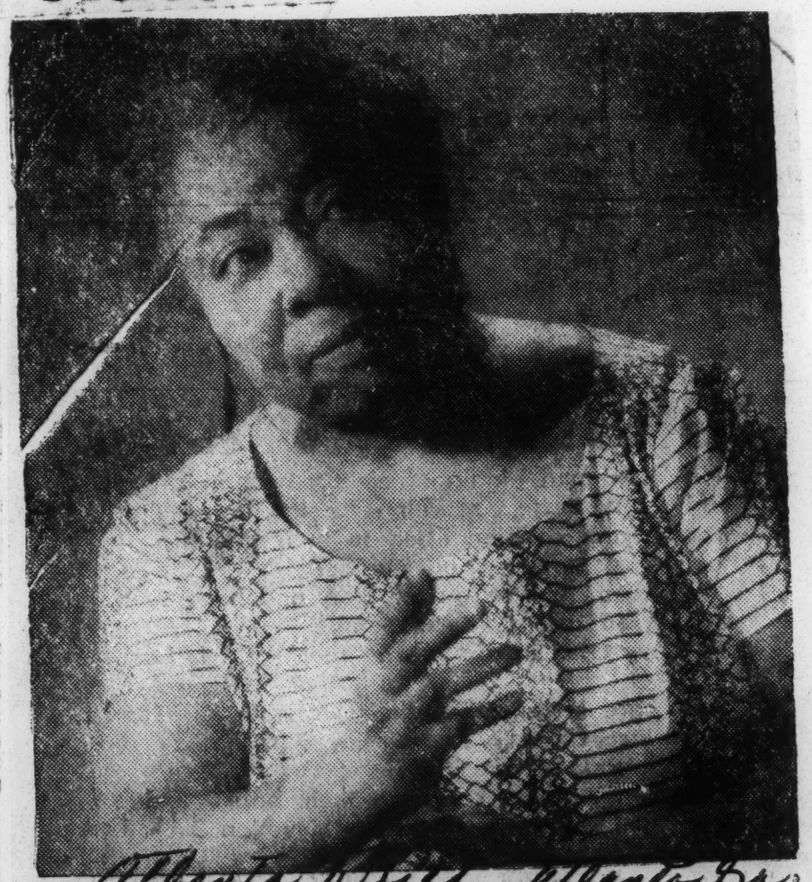
IMMEDIATELY AFTER the play, Dr. Jessye will fly to Detroit, where she has been named music director and program supervisor of the King Solomon Baptist Church Music Center.

Dr. Jessye holds degrees from Langston and Wilberforce universities and is a native of Kansas.

She formerly headed the Music Department at Morgan State College, taught school in Oklahoma and toured America and Europe in her capacity as director of the chorus for "Porgy and Bess," and with her own Eva Jessye Choir.

EVA JESSYE

Her first major assignment in bigtime entertainment occurred when she served as musical director for the film, "Hallelujah," some years ago.



IN "KISS ME KATE" — Dr. Eva Jessye, first Negro musical director of a motion picture (MGM Hallelujah) will star in "Kiss Me Kate," opposite Alfred Drake and Patricia Morrison, in the Hallmark of fame TV version over Channel 4, NBC, November 23, 9-10:30 A.M. Mildred Freed Alberg is the producer. The production will originate in the Brooklyn studios of NBC in New York. Immediately after she will fly to Detroit where she has been named music director and program supervisor of King Solomon Baptist Church Music Center. Dr. Jessye holds degrees from Langston and Wilberforce Universities and is a native of Kansas. — (ANP)

Johnny Mathis Cancelling Out Moore TV Not Unique

When news hit the wires that Johnny Mathis had withdrawn from cast of the Garry Moore show last Tuesday it echoed a few things that have happened before, not to Johnny or Moore but to others.

From picking up pieces we gather Johnny removed himself from the program because he disliked some of the things set up for him including the songs "selected." True or false it is safe to say Johnny at least figured his reasoning and objections were sound. An earlier report of a sudden "hiring-out" involved Sammy Davis, jr., and the video show being arranged for his talents. Not all facts are available but hear say, not from Davis of course, has it that Sammy failed to approve either format for the show or what he was to be asked to do in performing way.

Another "no soap" performance was Sarah Vaughan's announced (in future show) appearance on the Arthur Murray television show. Sarah was on one. This was to be a repeat. On the night in question the show came on and no Vaughan. Just why there was no public explanation. There was something said about illness but true or false there was a different reaction along the "know everything" row. Part of this reaction, verbally of course insisted that Miss Vaughan asked out because she disliked certain things that were set up for her particular role.

Another of the not from horse's mouth rumors followed Nat King Cole's television show that closed after several weeks. The "know alls" pretend to know Nat wanted out because of several personal reasons that could not be corrected by either himself or his personal management.

More disturbing than any of these of course is the demise of the Billy Daniels television program of a few seasons back. Billy, it is reported, was in a spot to pick up an option for a longer stay, but, according to the whispering brigade was dropped from the air. For bias reasons or not that is the story told after show closed.

JOHNNY MATHIS is shown at piano with Garry Moore as the two rehearsed for television appearance that Mathis nixed out.

Ella Fitzgerald on Berle show Dec. 3

NEW YORK (ANP) — Ella Fitzgerald, acknowledged to be the greatest of all singers in the popular and jazz idioms, will make a guest appearance with "Milton Berle Starring in the Kraft Music Hall" Wednesday, Dec. 3.

Ella, who was born in Newport News, Va., made her first public appearance at an amateur night competition in Harlem in 1934. Following her shaky performance, bandleader Chick Webb came backstage and offered her a job singing with his orchestra.

Under his tutelage she developed into one of the country's most popular singers.

IN 1938, while "fooling around" in rehearsal one day, Ella hit on a nursery rhyme lyric and a simple melody. she began to improvise on the theme...and it became "A Tisket, A Tasket." The song catapulted her into national stardom.

In between night clubs and tours, Ella has managed to squeeze in TV appearances including "The Big Record," "The Frank Sinatra Show," and "The Benny Goodman Spectacular." She recently completed a feature film, "St. Louis Blues" with Nat King Cole. Ella's most recent disc effort is her latest album, "Like Someone in Love."

ELLA FITZGERALD

Stay Alive' Contest On Negro Quiz 'Em

Booneville, Cordova Teams To Vie On Saturday

Student panelists representing a Shelby County and a Mississippi high school will be intellectual opponents Saturday in the seventh first-round match of the 1958 Negro Quiz 'Em On The Air series.

Seeking to "stay alive" in the current events question-and-answer series will be student teams from Wick Anderson High School at Booneville, Miss., and Mt. Pisgah High School at Cordova.

The winner of the 12:30 p.m. program aired over radio station WDIA, cosponsor with The Commercial Appeal of the Quiz 'Em series, will meet the winner of the Nov. 29 match between Woodstock Training School and Barret's Chapel High School, in second-round competition. The last two of the 16 original teams remaining alive will meet for the Negro Quiz 'Em championship Feb. 7.

These are the panelists primed and ready to answer current events questions compiled from Sunday through Thursday editions of The Commercial Appeal.

Mt. Pisgah—Gertrude Anderson, daughter of Mr. and Mrs. Alfonzo Anderson of Eads; Alvin Brooks and Almarie Brooks, son and daughter of Mr. and Mrs. Jesse Lee Brooks of Eads; Tom Shannon, son of Mr. and Mrs. Tom Shannon Sr. of Bartlett; Kirkseen Wynne, daughter of Mrs. Enola Wynne of Lenow; Johnella Tatum, daughter of Mr. and Mrs. John Tatum of Cordova. Mrs. M. B. Slaughter and J. H. Ramsey are team coaches named by Prof. S. C. Harris, Mt. Pisgah principal.

Booneville—Maxine Jumper of Rienzi, Elizabeth J. Hurd of Baldwyn, Mary Ann Friar and Charles Christian of Booneville. Prof. James L. Triplett, Wick Anderson principal, is serving as team coach.

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Mahalia Jackson In 'Debut For Dinah Shore Broadcast

By HILDA SEE

NEW YORK — June 1 when Mahalia Jackson appears as guest star on the Dinah Shore broadcast over NBC-TV at 8:00 p.m. 'twill mark first time a Sepia has been seen on the program.

Not unusual, you'd say ordinarily, but with most of the programs attempting to do at least something for the Negroes on television one must wonder if it isn't at least a bit peculiar.

Countless reasons have been given for failure of Dinah's program that is sponsored by Chevy Motors not employing Negroes. Not one charge has been made against the motor company however. As a matter of fact those professing to know claim it was the sponsor's suggestion, if not actually a request, that something be done about the slight of Sepia talent.

When Mahalia appears she will quite naturally offer her usual gospel tunes for benefit and approval of the viewing audience. She is perhaps the best of the numerous such singers and entitled to what is actually a debut for Sepians on the Shore broadcast.

In the future there may be others to appear with Dinah. One would hardly expect the program to ever match Cole's, Patti Paige's, Steven Allen's or even Ed Sullivan in giving Sepians a break. And this corner is not willing to concede to charges by many who discuss the show that Dinah being a southern girl has something to do with the situation. In fact this corner knows so little about Dinah it is hard to answer questions sent in by "readers" asking "what nationality is Miss Shore."

Frankly it is hard to imagine Chevrolet motors sponsoring a program that offered no employment to Negroes at a time when so many sponsors and stars are trying to do "at least something in television for Sepians. Certainly most any salesman for the Chevy could tell the "brass" that countless thousands of Negroes own or are "promising to pay" for one of their cars. But perhaps Negres should be satisfied with what they get.—For records will show Pat Boone, also a Chevy sponsored artist on television has presented several Sepians on his show.

Althea cuts first disc

NEW YORK — Althea Gibson, who made her public singing debut on the Ed Sullivan TV show two weeks ago, has cut her first record.

An album titled "Althea Gibson Sings," was released this week by the Dot Recording Company.

Critics say that although her voice is not outstanding, it has considerable promise and her first effort on wax is worth listening to.

JACK ANDERSON—About TV

TV Livened By 'Wedding'

CBS' SHOW OF THE MONTH presentation the other night of Carson McCullers' "The Member of the Wedding" demonstrated that television drama, given the right combination of talent, writing and production, need never be the stepchild of the theater and motion pictures.

Nothing as good as "The Member of the Wedding" has been on our television screens this season with the possible exception of "Little Moon of Alban," and that, too, was a Show of the Month presentation.

Last Thursday night's production was superbly acted by its three principals — Collin Wilcox, Claudia McNeil and Dennis Kohler — relative newcomers who had no mean task on their hands.

They came to their roles, knowing the earlier stage play and motion picture version had been given almost matchless performance by Julie Harris, Ethel Waters and Brandon DeWilde.

ANDERSON

The TV trio didn't top the Harris-Waters-DeWilde combination but it was right up there in the same league under the sure and sensitive direction of Robert Mulligan.

Ethel Waters
... had original role

George (Kingfish) Stevens is dead

LOS ANGELES — George Kingfish Stevens is dead.

The famed comic of the Amos and Andy television porgram—Harry R. Tim Moore — succumed Saturday at Los Angeles General Hospital at the age of 70.

He had been ill for a long time, and confined since Nvo. 4th with advanced pulmonary tuberculosis, a malady that reduced him to a mere 85-pound shell of his once massive frame.

* * *

A VETERAN of vaudeville, radio, the movies and TV, Moore was the star of the 79-film Amos and Andy series, a property which netted more than five million dollars to the Columbia Broadcasting System and to the originators Freeman Gosden and Charles Correll.

However, Moore's declining years and the death which came on Saturday, found the aged comedian in virtual poverty. He received the last residual payment on his contract last January. This was a mere $65.

Because the series wasn't dated it has been run and rerun in this country several times as well as in many foreign countries. Even today it is being carried on TV in over 100 American cities.

* * *

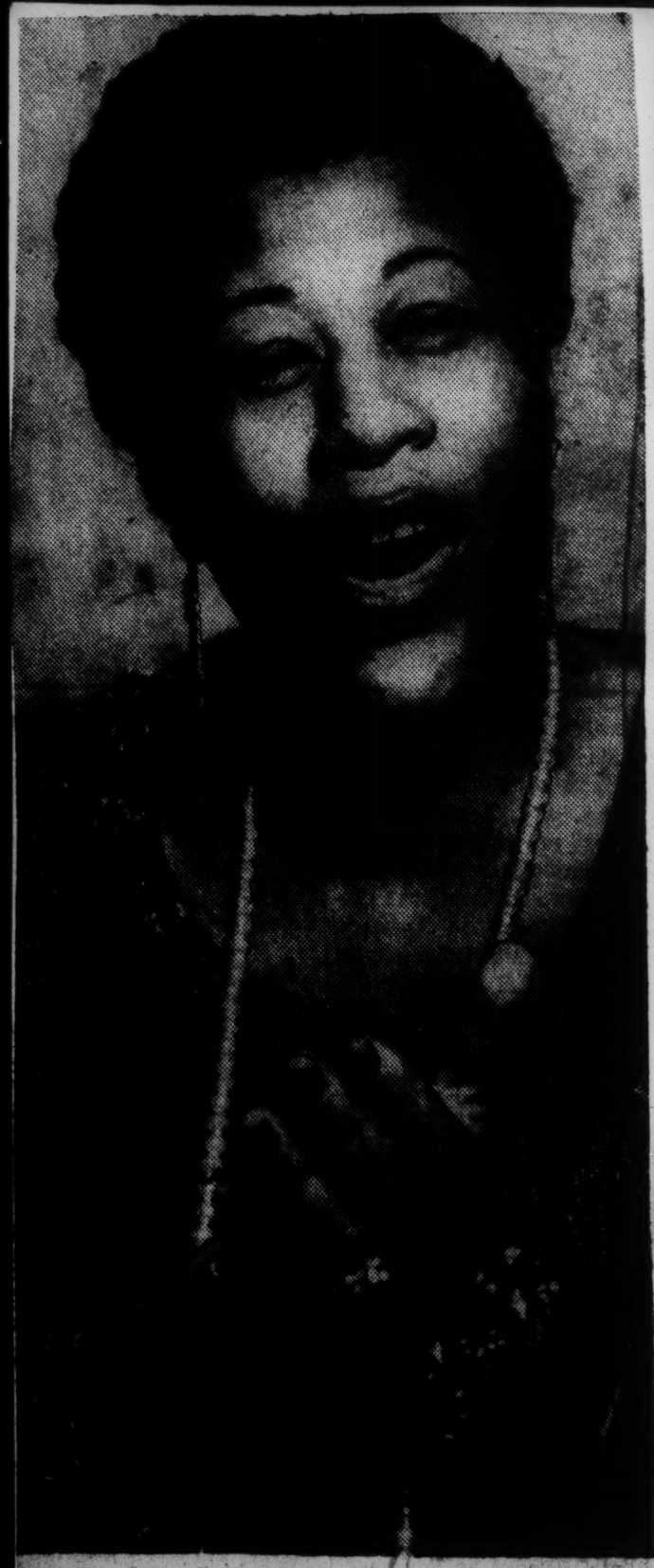
MOORE'S DEATH brought an end to 58 years in the entertainment business.

At the age of 12 he left his native Rock Island, Ill., as part of an act billed as "Cora Miskel and her Gold Dust Twins."

Later he was a jockey, a teenage prizefighter and worked at odd jobs and finally returned to vaudeville in 1925.

He played in Blackbirds of '28 on Broadway, traveled with the show in Europe, and returned to the United States in the late 30's to tour as part of the comedy act that apperade with big name bands.

He is survived by his 40-year-old wife, vivian, whom he married last year eight months after the death of his first wife.



SPECTACULAR STAR—Reliable reports emanating from Hollywood indicate that Ella Fitzgerald has already been signed to star in a TV spectacular built around her sometime in early fall.

LENA ON TV—Last Wednesday night, two people who know most about "How Does Where You Live Affect What You Are?" were heard discussing the subject with moderator, Arlene Francis, on "Family Living '58." Glamorous star of "Jamaice," Lena Horne, and Frank S. Adams, city editor of the New York Times. "Family Living, '58" is heard weekly over NBC radio network, coast to coast under the auspices of the Modess Family Life Institute.

L.A. radio station names Morgan grad to exec post

LOS ANGELES, Cal. — Tom B. Hawkins, a native Baltimorean and graduate of Morgan State College, was recently named director of public relations for radio station KGFJ of this city.

Ten years ago, the station, which is located in Hollywood, became the first radio outlet in the nation to broadcast on a 24 hour schedule.

On September 1, KGFJ became the first station in Los Angeles, the nation's third largest market, to devote full time programming to colored clientele.

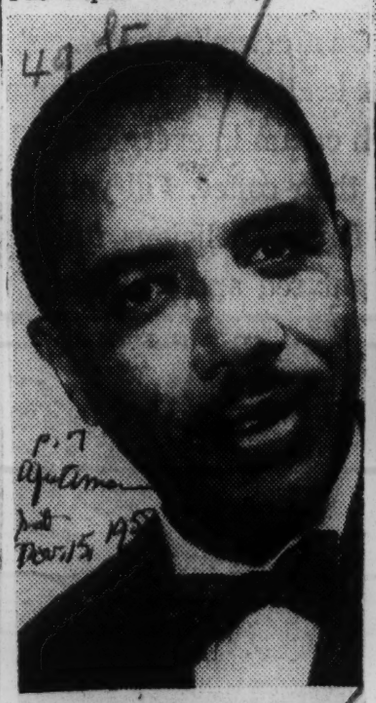
Hawkins, since that time, has been appointed public relations director by Thelma Kirchner, general manager of the station.

* * *

TOM SERVED previously as public relations representative for the Coca - Cola Bottling Company of Baltimore, Carnation Company, and has served as master of ceremonies for many of the AFRO - AMERICAN Newsappers Cooking Schools, in Baltimore, Washington, and Philadelphia.

He was disc jockey on WSID and WFBR radio, and produced, directed and narrated the Fourth Man series for four years on Channel 13 WJZ, Baltimore.

Tom is a member of Alpho Phi Alpha Fraternity.



THOMAS B. HAWKINS

Due Soon—Famous piano stylist Erroll Garner and good friend of Garry Moore, will be featured on "The Garry Moore Show," Tuesday, Dec. 9 (CBS TV Network, 10-11 P. M., EST)

49b 1958

SIMON MAHONEY AND LESLIE UGGAMS
Just before the big hug!

Leslie would be singer but will settle for psychology degree

NEW YORK — "I guess you might say my ambition is to become a singing psychoanalyst," laughed Leslie Uggams after she had identified the final song in her quest of the $25,000 top prize on the "Name That Tune" television show Tuesday night.

Miss Uggams, who said she celebrated her 15th birthday two days before she and her partner, Simon Mahoney, finished the program's "Golden Medley Marathon" in triumph, was still beaming when the AFRO interviewed her Saturday morning.

* * *

THE YOUNG high school sophomore and her Railway Express truck driver companion correctly identified the titles to five tunes played by the Harry Salter orchestra. They were "We're Off to See the Wizard of Oz," "Look to the Rainbow," "Dance of he Sugar Plum Fairies," "One Song," and "Dans Macabre."

Immediately after master of ceremonies George Dewitt shouted "You're right," Miss Uggams and Mahoney fell into a big hug.

"Naturally, it's the biggest thrill if my life," said Leslie, "but for more reasons than one. It means I can do so many things I've wanted to do.

"Mainly, it means I can go to college now. It also means I can help my parents in so many ways."

Leslie is a sophomore at Professional Children's School in this city. She said she is slated to appear as guest on the Dick Clark (American Bandstand) show in Philadelphia on Wednesday, and will return here Friday for closing of school.

* * *

ASKED ABOUT her plans for the future, following completion of her high school studies, the personable young singer replied:

"I'd like very much to do musical comedy. But I want to study psychology, that's why it means so much to me to know I can now afford to go to college. My first love is music but I feel I should have something else on which to depend.

"I guess you might say ambition is to become a singing psychoanalyst."

LESLIE IS the daughter of Harold C. Uggams, an elevator operator at 7 Park Ave., this city. Her mother, Mrs. Juanita Uggams, is a native of Orlando, Fla., and explains how the effervescent young artist came by her talents.

"Leslie's been singing since she was eight years old," declared Mrs. Uggams. "And she's loved music from the day she was old enough to hear it.

"My husband was formerly a member of the Hall-Johnson Choir, and his sister, Eloise Uggams, has been a member of the road company of "Porgy and Bess" for a number of years.

"Leslie's grandfather, the Rev. Harold Uggams, was dean of music at Texas College before his death," Mrs. Uggams went on.

* * *

WHAT HAS her daughter's sudden success meant to the mother?

"I suppose I've derived my greatest pleasure from watching Leslie come out of this experience unspoiled by it all. She's still the same, wholesome child we've known all our lives.

"I thank God for that.

"She has her same friends in the neighborhood and at the school, and they play together just as they always have. I'm sure these girls will tell you the same thing."

They did.

* * *

BETTY AUSTIN, 15, and Clara Morris, 16, two daily visitors to the Uggams household at 453 West 164th St., agreed that Leslie "hasn't changed a bit."

"We ask her all about the program and the people," said Betty, "and she tells us what a wonderful time she's had, and then we get right back to playing or studying. We like to dance a lot and she's good at that, too."

Clara declared: "Les is fun being with. She's the same as I've always known her — not the least bit stuck up as some kids would be if they were in her place."

* * *

VIRTUALLY the same kind of testimony came from three of the five girl students at Professional School, whom Leslie named as her "best friends."

These were Margaret Harris, Maria Rodriguez and Carmen Colon—SAM LACY.

"Name That Tune" Winner

Leslie Uggams, 14-year-old singing school girl from New York, N. Y., is pictured above as she appeared on the CBS Television Network's musical quiz "Name That Tune." In addition to her winnings as a contestant, Leslie has been signed to a new recording contract as a direct result of her appearances on the quiz program.

All-Star Jazz Show 'Revives' 1930's for TV

If nostalgia in jazz is the thing the Timex All-Star Jazz Show was seeking to put over on TV fans last week, then the "big bash," which featured Louis Armstrong, Les Brown, Bob Crosby, and Hoagy Carmichael was somewhat successful.

The show's format consisted for the most part of jazz which was at its height in the pre-World War II era of the late thirties. It was depressing at best and served to illustrate how mankind deteriorates over the years.

The real tragedy of the Timex Show lay in the fact that it is very evident that TV programmers have no idea of what constitutes contemporary jazz and are evidently just getting "hip" to the music which reached its height of popularity over 20 years ago.

■

FOR EXAMPLE, singer Anita O'Day sang the same "Let Me Off Uptown" that she did when the reviewer was a high school kid 23 years ago.

If the concession made to modern jazz in the form of Chico Hamilton's appearance was meant to cater to modernists, it missed the boat. Chico's outfit seemed entirely out of place in the format, and besides, though Chico's music is avante garde in scope, it most certainly is not indicative of truly modern swinging sounds.

Jane Morgan, billed on the show as a chanteuse of jazz, sang "You Do Something to Me," with Chico providing the background. The piece fell flat. And then, "As the Rains Came Down," with Jane singing, in walked "Pops" (Louis Armstrong) grinning ("yeah") and agreeing that the rains had come down.

LIONEL HAMPTON provided the only real bit of showmanship with some two-fingered jive on piano plus his usual grunts and grins as he belabored his vibraphone. After one piece had been battered around, Lionel quipped to bandleader Les Brown: "Les, ole boy, that was real gone and crazy" . . . it was.

Then there was the spectacle

LIONEL HAMPTON
. . . "real gone and crazy"

of Les Brown's pianist, bearded a la Monk, whaling out some Dixieland . . . real modern two-beat jive, like a model-T Ford.

The show's flop was insured when Bob Crosby, O'Day, Morgan, Armstrong and Hampton gathered around Hoagy Carmichael on piano and gave forth with such "gems" of jazz as "Lazy Bones" and "Buttermilk Sky," Satchmo confessing the while with "Ole Rockin' Chair's Got Me."

Perhaps the next Timex Show will be different what with Duke Ellington and Dizzy Gillespie slated to be on tap. One thing is certain, it couldn't be any more old hat than the farce which was perpetrated last week. — HAROLD L. KEITH.

Belafonte appearance on TV show sabotaged

MONTGOMERY, Ala., Nov. 10 —(AP)— Vandals sabotaged television station WSFA-TV last night, blanking a network performance of Negro ballad singer Harry Belafonte.

TV viewers sat before white screens for 81 minutes after someone placed a small chain across a power cable to cause the power failure.

The interruption, affecting the station's range of 85 counties, began at 7:08 p.m. just before Belafonte was to sing on NBC's the Steve Allen Show.

Power company crews reached the station's transmitter, located in an isolated area 21 miles south of here, after the hour-long show had ended. Transmission resumed when the chain was removed.

A MOB CAUSED cancellation of "Island in the Sun" at a drive-in theater near Wetumpka several months ago. They blocked off entrances, shouting and causing disturbances until the manager called off the film, a romantic story starring Belafonte and Joan Fontaine.

Demonstrators used a chain in October of last year to knock WSFA-TV off the air. The station was presenting a network program about the Rev. Martin Luther King Jr., Montgomery Negro leader.

49b 1958

Melrose Wins First Quiz 'Em

New Radio Program Stars Negro Students

TO CONTINUE 15 WEEKS

Mike-fright at their first appearance on radio blacked out enough on fact answers to current events questions yesterday to send the Houston, Miss., High School to defeat on the opening Negro Quiz 'Em On The Air series.

A confident quartet of students from Melrose High School in Memphis won the question-answer match by a score of 750 to 350.

Aired Over WDIA

Co-sponsored by The Commercial Appeal, the first of 15 weeks of half-hour Quiz 'Em shows was aired over Radio Station WDIA. Questions posed student panels from each school were taken from Sunday through Thursday editions of 'Old Reliable' with Robert Thomas, veteran WDIA announcer, serving as quizmaster.

One hundred points were scored for each correct answer, with 50 points allowed if a panelist missed his regular-turn question and it was correctly answered by a teammate.

Panelists Listed

These were yesterday's Quiz 'Em panelists:

Houston—Billy Hiner, Robert Ellis White, Willie Gladney and Doris Hunt. Professor P. L. Freeman, Houston principal, was team coach.

Melrose—James Estes Jr., Hortense Spillers, James Cox (a carrier for The Commercial Appeal) and Obadiah Richmond. Miss Vera T. Cummings served as team coach.

Next Saturday, the 12:30 p.m. program will match teams from Richard B. Harrison High School at Blytheville, Ark., and Hamilton High School of Memphis.

These are questions, with correct answers, posed to student panelists on yesterday's Negro Quiz 'Em On The Air program:

1. Q.—To what pair of prominent citizens were history-making United States Treasury checks mailed this week, and for what purpose?

A.—Ex-Presidents Herbert Hoover and Harry S. Truman received the first payment on the $25,000-a-year "monetary allowance" the last Congress authorized for ex-Chief Executives.

2. Q.—In what time did one of the two British jet commercial airplanes set a transatlantic record from New York to London last week?

A.—Six hours, 12 minutes.

3. Q.—President Eisenhower told Democratic opponents of his controversial Formosa Strait policy that their attacks might make war "almost inevitable." His statement was incorporated in a letter to what Senator? (Give name and state.)

A.—Senator Theodore Francis Green of Rhode Island.

4. Q.—When 1,000 support troops were withdrawn from Lebanon last week, 5,900 American troops were left in the Beirut area. That compared with how many at peak strength when Lebanon was boiling over?

A.—Fourteen thousand.

5. Q.—A feature-page story in last Sunday's editions of The Commercial Appeal recalled an Arkansan's World War II exploits. His name is Robert L. Hite and he flew on Doolittle's Tokyo Raid. What is his Arkansas home town?

A.—Camden.

6. Q.—The atomic submarine Seawolf surfaced last Monday after having been submerged since what date?

A.—Aug. 7.

7. Q.—Who is the United States ambassador discussing the Formosan situation with Chinese communists?

A.—Jacob D. Beam.

8. Q.—For history's sake, what date officially became the birthday of the Fifth Republic of France?

A.—Oct. 5, 1958.

9. Q.—How many visitors turned out for the three-day 1958 Tri-State Fair at Memphis' Fairgrounds?

A.—A total of 99,873 persons.

10. Q.—Gov. Frank Clement of Tennessee has offered what maximum reward from the state for information leading to arrest and conviction of whoever planted explosives at the Clinton High School?

A.—$5,000.

11. Q.—Who is head of the Nationalist Chinese Government on Formosa?

A.—Generalissimo Chiang Kai-shek.

12. Q.—An 87-year-old woman was crushed between two cars outside her home at Limerick, Ireland. She had just returned to Ireland after living safely for 60 years where?

A.—Pittsburgh.

13. Q.—Justice Harold H. Burton will retire from the Supreme Court Monday, and Judge Potter Stewart of Ohio has been nominated as his successor. That makes five justices appointed by President Eisenhower. How many, respectively, were named by President Eisenhower's two predecessors?

A.—One by President Truman and three by President Franklin D. Roosevelt.

14. Q.—A seven-day Communist-announced cease-fire Monday brought how many days of artillery bombardment of Quemoy to an end?

A.—Forty-four days.

15. Q.—Who is the skipper of the atomic submarine Seawolf?

A.—Capt. Richard B. Laning.

16. Q.—Who is "Bullet Bob" Turley and what did he do to make Page One news in The Commercial Appeal this week?

A.—He pitched a five-hit 7-0 victory for the New York Yankees over the Milwaukee Braves.

17. Q.—The Air Force's second lunar probe rocket announced as ready for launching today, will be aimed at the moon through how many miles of space?

A.—220,000 miles.

18. Q.—The Japanese conducted a three-day search by patrol ships and helicopters for floating mines. Why was the search suddenly called off?

A.—The mines turned out to be huge, brown jellyfish.

19. Q.—What election date has been set for choosing a National Assembly for the new French Fifth Republic?

A.—Nov. 23.

20. Q.—President Eisenhower accepted 66-year-old Francis White's resignation with high praise for his diplomatic service. Mr. White was ambassador to what country?

A.—Sweden.

21. Q.—In a major political upheaval, President Iskander Mirza dissolved the central and provisional governments and proclaimed martial law in what Middle East country?

A.—Pakistan.

22. Q.—Pope Pius XII died Thursday in what year of his reign?

A.—The 20th year.

23. Q.—Milwaukee Braves pitcher Warren Spahn hurled 28 2-3 innings in the World Series first six games to erase the six-game durability record set by what immortal pitcher?

A.—Christy Matthewson.

24. Q.—President Eisenhower will have a birthday Tuesday. How old will he be?

A.—He will be 68.

First Negro Panels On Quiz 'Em Today

Melrose, Houston Students To Vie On WDIA Show

The opening battle of wits in the 1958 Negro Quiz 'Em On The Air campaign of knowledge will be joined at 12:30 today when hand-picked student panels meet over radio station WDIA.

Armed with a week of intensive study of The Commercial Appeal, co-sponsor with WDIA of the 15-week series, competing teams will represent the Houston, Miss., High School and Melrose High School of Memphis.

The Quiz 'Em On The Air series will be conducted on an elimination basis, with winning teams returning in second and semifinal rounds culminating in a championship match between the last two undefeated panels Feb. 7. Correct answers to questions compiled from news columns of Sunday through Thursday 'Old Reliable' editions will earn 100 points, with a perfect score of 1,200 points possible for each team. The team with the higest score at the end of the half-hour program will be the winner.

Robert Thomas, veteran WDIA announcer, will serve as quizmaster. Teacher-coaches of today's Quiz 'Em teams are Willie Gladney, Houston, and Miss Vera T. Cummings, Melrose.

Negro Quiz 'Em Starts Saturday

Panels From Melrose And Houston Are First

SERIES RUNS 15 WEEKS

Armed with answers from the 'Old Reliable,' as a source of information, outstanding students from Memphis and Mid-South high schools will open the second annual Negro Quiz 'Em On The Air Saturday.

Robert Thomas

Cosponsored by The Commercial Appeal and Radio Station WDIA, the 15-week series will be aired over WDIA at 12:30 p.m. each Saturday.

Competing in the opening Quiz 'Em session will be student panels from Melrose High School and the Houston, Miss., High School. Questions on current events posed the panelists will be taken from Monday through Thursday editions of The Commercial Appeal, with Robert Thomas, veteran WDIA announcer, serving as quizmaster.

Final Match Feb. 7

One hundred points will be scored for each question correctly answered, the team amassing the most points declared the winner. Losing teams will automatically eliminated, with winners matched in second-round Quiz 'Em competition. The last two undefeated teams will meet in a championship match Feb. 7.

P. L. Freeman, principal of Houston High School, has named Mrs. L. O. Freeman the teacher-coach of his Quiz 'Em team. Panelists are Billie Hiner, daughter of Mrs. Naomi Cateledge; Doris Hunt, daughter of Mrs. Elnora Moffett; Robert E. White, son of Mrs. Bob White, and Willie Gladney, son of Mrs. Annie Gladney. Houston alternates are Henry S. Freeman, son of Mrs. L. O. Freeman, and Elizabeth Jones, daughter of Mrs. Grady Jones.

On Melrose Team

Named to represent Melrose High School by Principal Floyd Campbell, are Kenneth Cox, son of Mr. and Mrs. James W. Cox of 2719 Supreme; Obadiah Richmond, son of Mr. and Mrs. Eddie Wilson of 679 Hanley; Hortense Spillers, daughter of Mr. and Mrs. Curtis Spillers of 2478 Deadrick, and James Estes Jr., son of Mr. and Mrs. James Estes Sr. of 777 Hamilton.

Melrose teacher-coaches are C. D. Goodlow, Leon Davis and Miss Vera T. Cummings.

HOUSTON'S PANEL—Well-read but nervous, this quartet of students from the Houston, Miss., Negro High School lost the opening match of the 1958 Negro Quiz 'Em On The Air series over Radio Station WDIA to Melrose High of Memphis. From left are Billy Hiner, Robert White, Willie Gladney, eighth grader Doris Hunt and quizmaster Robert Thomas.

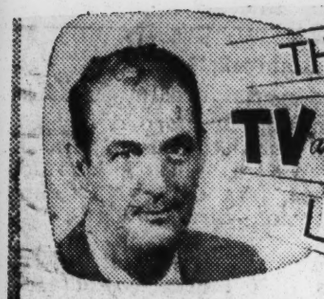
—Staff Pho

MILTON BERLE and Ella Fitzgerald are shown in a closeup when [illegible] Tisket A Tasket," g[illegible] as Uncle Miltie's guest on television last week. Ella was sensational in a pair tunes.

NEW YORK PHILHARMONIC—The TV preview on C. B. S. today at 5 P. M. involves, from the left, Norman Scott, Leopold Simoneau, Conductor Leonard Bernstein, Producer Robert Saudek, Leontyne Price and Maureen Forrester.

The New York Times (Sam Falk)

49b 1958



THAMES TV and Radio LINE

Gray Ghost due to be ghostlier — demise is near

BY ROGER THAMES
News radio-TV editor

The Gray Ghost is going to get even ghostlier. Kaput.

Tod Raper, TV columnist on The Columbus (Ohio) Dispatch, has been a close follower of the Ghost, and in New York recently went into details about its eminent demise.

Fan mail, Tod says, runs abonut 50-50,, in protest and praise.

Mention Sherman and Atlanta and a million or so letters swell up from the Southland. Then let Mosby whup the pants off'n a passel of Yankees and another million or so, complete with petitions, swarm in from indignant Daughters of Union Veterans. (I always figured there was a Yankee counterpart to the United Daughters of the Confederacy, but that's the first time I've seen it named).

The Ghost has been running in 175 cities, with Detroit the only major city not taking it. Too much racial strife up there.

In any case, the protests have out-scored the praise, so the Ghost has got to go.

Tod suggests a War Between the States TV serial that stays neutral—a neat trick if it could be done.

Incidentally there'll be several big-time TV productions on The War in a few years, when 100th anniversary time gets here.

DAVE CAMPBELL earned the gratitude of the Cheer Club last week, along with the host of entertainers who staged the benefit show at the Armory.

Club members called Dave hoping for an announcement on his People Speak program on WAPI. It became a topic of discussion which Dave kept going for several nights, netted two wheel chairs donated, plus nearly $200 in cash.

Sertoma Club members came through with another sizeable donation and all this, plus show proceeds, put the Cheer Club in the happiest financial state it's ever been in.

Without the local entertainers who put on the show, none of it would be possible.

WHERE IS the monkey which used to be a feature on Today? M. R. D. N. is wondering via post card.

They had to get rid of the first one when he bit a guest star. The second one also presumably grew up—they're not of much use unless they're practically babies. I haven't heart why they don't have a chimp any more, but they probably got tired of fooling with them.

This writer also figures WABT buys too much of Today; wonders why radio announcers give Baron baseball scores last insthead of first, and asks "when is WBRC-TV going to air condition so we can go back there?"

As to the latter, WBRC-TV s air-conditioned; it's hard to ell thought, if a battery of hose lights is trained on you.

STORIES OF SOUTH PLANNED BY C.B.S.

'Derringer' Will Deal With Post-Civil War Period— Sermon 'Censorship' Hit

By RICHARD F. SHEPARD

"Derringer," a series that will be more of a "Southern" than a Western, has been assigned to Columbia Broadcasting System television's Thursday night schedule, starting next season.

The filmed show will appear from 8:30 to 9 P. M., the first half of the time now taken by "Climax!" The second half has already been allotted to the "Zane Grey Theatre."

Set in post-Civil War New Orleans, the series is about a Confederate veteran whose intrigues pit him [illegible] be expected, against outdoers. Jack Mahoney, who was known to young TV fans of several years ago as the Range Rider, will star.

The program, packaged by Don Sharpe, will be sponsored by S. C. Johnson & Son, Inc. The exact starting date has not been set.

Board of Rabbis Protests

The New York Board of Rabbis has taken issue with station WHLI for trying to delete remarks from a radio sermon because of their political nature.

Last month, a sermon scheduled to be broadcast on a regular religious program of the Hempstead, L. I., station was canceled by the Rev. Abram Vossen Goodman of Temple Sinai, Lawrence, L. I. The rabbi had included remarks about United States support of Latin-American dictatorships. He canceled the sermon rather than permit the deletions, which he asserted, amounted to "censorship."

The Board of Rabbis, in a letter to WHLI this week, conceded that a radio station "has a right, and perhaps even a responsibility, to protect itself in advance against libelous or obscene matter." But, it added, the station has no right to define the "religious quality" of a sermon.

The board expressed the belief that it is a "breach of civil liberties" for a station to "impose its defintion of religion upon a clergyman of any faith."

It asserted that many clergyman believed that religion functioned not only in "uplifting and inspiring," but also "in applying its teachings to the vital issues of the contemporary world."

Jerry Carr, WHLI vice president, said yesterday, "our position is unchanged; the basic situation is that it is a station's right to have responsibility for programmng."

He noted that a sermon delivered by a clergyman from his own pulpit to his own worshippers is different from one delivered over a radio station serving millions of people from different walks of life.

Networks to Cover Speech

President Eisenhower's address to the Canadian Parliament in Ottawa will be broadcast by the three major networks on July 9.

The talk will be televised live by C. B. S. and the National Broadcasting Company at 10 A. M. At that time it also will be heard over American Broadcasting Company and N. B. C. radio. It will be rebroadcast on radio station WCBS at 10:05 P. M.

49b 1958

Famous Fultz Quadruplets To Appear On Radio Show

Sunday, June 29th will be another red letter day for the famous Fultz Quads, world's only identical Negro quadruplets. The girls, Anne, Alice, Catherine and Louise will join Sid McCoy on Pet Milk's "SUNDAY MORNING" for their first appearande on a national radio show

Host Sid McCoy has arranged a program of their favorite gospel songs and singers and the girls will demonstrate their own singing abilities. This is a slight departure from the usual "SUNDAY MORNING" format which each week spotlights a famous gospel singing group in a program of inspirational music. "SUNDAY MORNING" is heard each Sunday at 10:00 a m over KCOH.

It was just twelve years ago last month that the Fultz girls made their very "first appearance" in Reidsville, N. C, with an average birth weight of 3 pounds, 10 ounces. being such tiny, delicate babies, they required extra special care, especially the right kind of food to help them grow strong. Proud that their doctor advised a Pet Evaporated Milk formula, the Pet Milk Company built the girls a special littl white house and provided a fulltime nurse. Today, they are healthy, happy, unaware that they are famous!

In their twelve short years, many wonderful things have happened .... they appeared on cover of a national magazine ....they took a train ride to Washington D C and met the President of the United States ....they rode in the big Bud Bilikin Parade in Chicago .... now they will appear on a national radio show

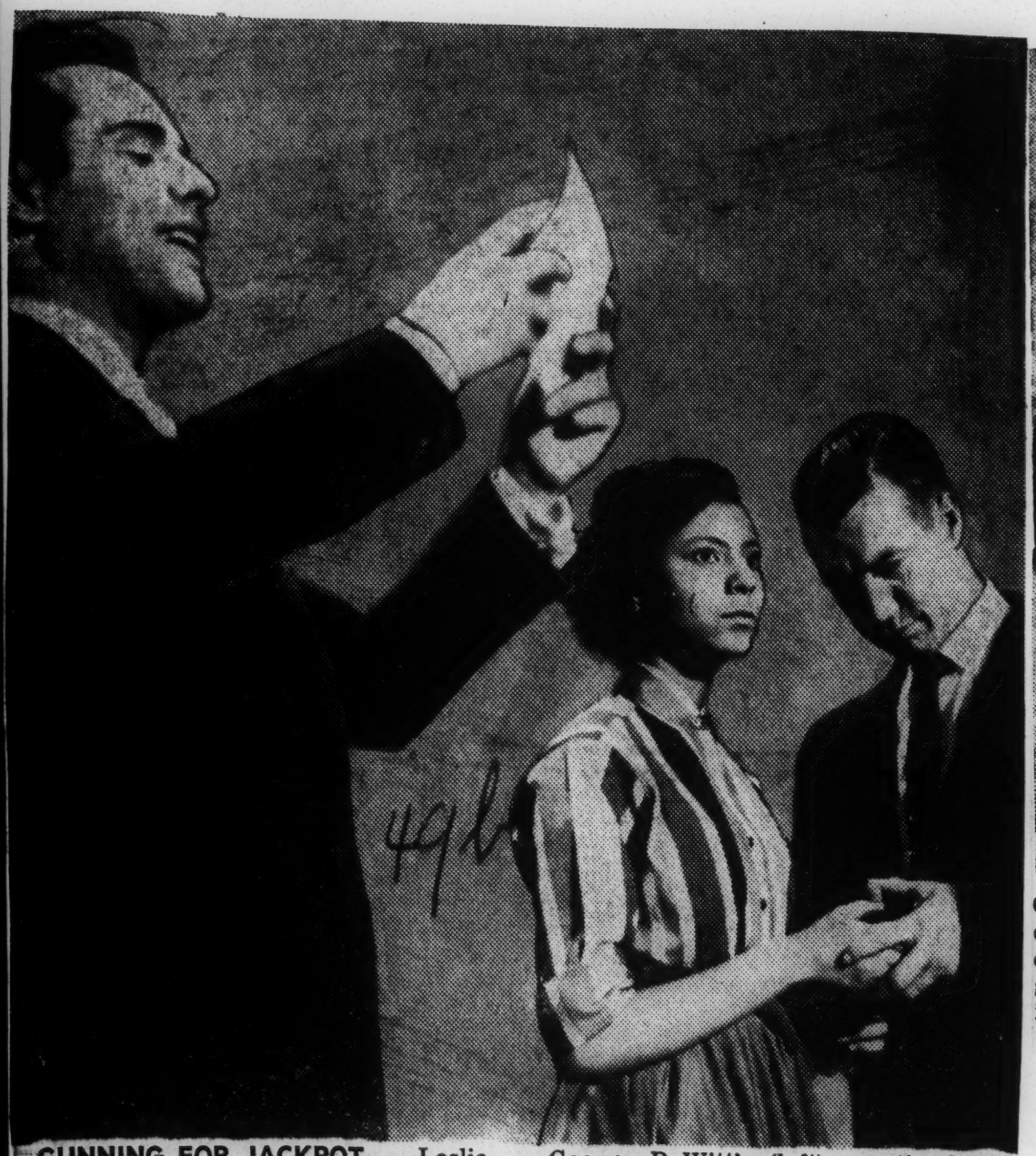
The girls are good students at Yanceyville Consolidated School, looking forward to high school and perhaps college, too. They are taking lessons in dancing and dramatic expression and have shown real musical talent .... which will be perfectly obvious after their appearance on Pet Milk's "SUNDAY MORNING" this Pet M DAY MORNING" this Sunday.

MICKEY MOUSE CLUBBERS — Cheryl Weinberg (left) sang and danced her way into the heart of the nation, and Carolyn Jean Hill, 8 years old, was a sensation as a featured performer on a 1958 " talent roundup day" of Walt Disney's "Mickey Mouse Club" television show.

Courier
P. 3
Sat. 6-7-58
Pittsburgh, Pa
49L

Favorite—Big-time radio may just as well get ready for her, for she's on her way to the "big time," strictly on her own dynamic personality and radio ability, and she is definitely going to be a big name in radio in two or three years. She started has the top audience in Macon, Ga. The to is 16-year-old Alice Bailey, a junior School in Macon, Ga.

49b 1958



GUNNING FOR JACKPOT — Leslie Uggams, a 14-year-old New York high school girl (center) grips the buzzer with Simon Mahoney, a truck driver, as they run through quizmaster George DeWitt's (left) questions on the "Name That Tune" TV Show. The team won $5,000 last week, will try for $10,000.

CLARA WARD and her famous "Ward Singers" seen quite often on television will be engaged for several picture roles in 1958. The singers, boasting a $300,000 annual gross is the number one group today. Both NBC-TV (the "Today" show) and CBS-TV (In Town Tonight) have presented Miss Ward in special guest shots.

Miss Gibson TV singer

NEW YORK (ANP) — Althea Gibson, world champion tennis player, will make her television singing debut on "The Ed Sullivan Show" Sunday, May 25 (CBS Television Network, 8-9 PM, EDT). She leaves for England soon after her appearance on this program.

On Sunday, July 13, Miss Gibson will again be Sullivan's guest when "The Ed Sullivan Show" originates from the Desert Inn in Las Vegas, Nevada.

Miss Gibson's television appearances have been approved by the United States Lawn Tennis Association.

49b 1958

'Green Pastures' Cited By Ga. Students In TV Awards

ATHENS, Ga. — Comedian Bob Hope yesterday won the radio-television industry's annual George Foster Peabody Award for his contribution to international understanding.

His was one of 15 awards announced by Peabody board chairman Bennett Cerf. The awards are sponsored by the University of Georgia School of Journalism.

John Charles Daly and his ABC news staff won the television news award for the second straight year.

The CBS network was honored in the news category for background reporting.

The citation to Bob Hope said: "To millions of people from Moscow to Morocco, Bob Hope is Mr. United States — the wise-cracking, ever-cheerful symbol of an abundant land and good-natured land. In his travels to dozens of countries in the last decade, he has contributed immeasurably to international good will."

OTHER WINNERS

Other recipients were:

Television news: ABC, for "Prologue '58" and other significant news coverage by John Charles Daly and associates.

Radio and television news: CBS, for depth and range, including "Face The Nation," "See It Now," "The 20th Century" and "This Is New York."

Local radio-television news: Louis M. Lyons, WBGH, Boston.

Television entertainment (musical): The Dinah Shore Show. NBC.

Television entertainment (non-musical): Hallmark Hall Of Fame, NBC, with special mention of "The Green Pastures," "There Shall Be No Night," On Borrowed Time," "Twelfth Night," "The Lark" and "Yeomen Of The Guard."

Television education: The heritage series, WQED, Pittsburgh.

Local radio education: You Are The Jury, WKAR, East Lansing, Mich.

Television youth and children's programs: Captain Kangaroo, CBS.

Local television youth and children's programs; Wunda Wunda, King-TV (ABC), Seattle, Wash.

THE LAST WORD

Television public service: The Last Word, CBS.

Local television public service: Panorama, KLZ-TV (CBS), Denver.

Local radio public service: KPFA-FM, Berkeley, Calif.

Special radio-television award: NBC, for its outstanding contribution to education through, first, the series of educational programs fed to educational stations across the country, and, second the "Know Your Schools" project.

Special radio-television award: Westinghouse Broadcasting company inc., for its Boston conference, which brought into sharp focus the significance of public service broadcasting to the industry.

This was the 18th year the Peabody Awards were made.

Stars in 'Climax'

—James Edwards, star of stage, screen and television, will portray an Air Force flyer in "The Volcano Seat" on the Chrysler Corporation's "Climax" show, April 10. The drama, which will be telecast live from Hollywood over CBS-TV, 8:30 to 9:30 P. M. EST, is the action-packed true story of terror and teamwork aboard a jet-fuel tanker when its crew discovers the plane is flooded with its explosive cargo.

Channel-time

KNXT (2) KABC (7)
KRCA (4) KHJ (9)

ADELE ADDISON SINGING "THE CREATION" EASTER SUNDAY

Negro soprano Adele Addison will sing when Haydn's oratorio, "The Creation," will be presented as a special Easter Sunday broadcast by the New York Philharmonic on CBS Radio Sunday at 12:05 p.m. The work will be conducted by Robert Shaw, who has been heard on CBS Radio recently as associate conductor of the Cleveland Orchestra, and who makes his debut on this occasion on a Philharmonir broadcast.

Choral group used will be the Robert Shaw Chorale, organized by Shaw in 1948.

★☆☆

The United States Marines will host singer Teri York and the Chico Hamilton Quintet on "Dress Blues," at 12:30 p.m. on Channel 2.

Percussionist Hamilton and his group will render "Bali Ha'i" and "Wonderful Guy" from their latest album "The Music from South Pacific."

Musical Director Calvin Jackson joins the musical lineup with his piano interpretation of "Again."

★☆☆

Reunion time is Wednesday for Benny Goodman and members of his bands of the 1930's, 1940's and 1950's. Seventeen musical alumni of

KTLA (5) KTTV (11)
KCOP (13)

the Goodman bands will be reunited on "Swing Into Spring," musical show to be colorcast on NBC-TV, Wednesday (9-10 p.m.

Pianist Teddy Wilson will resume his old seat for the show. Wilson played in the original Goodman bands and small combos of the 1930's.

From the King of Swing's bands of the 1950's will come trumpeter Buck Clayton, among others.

★ ★ ★

Sammy Davis, Jr. will discuss interesting facts of his career and life when he guests on Hollywood Closeup with George Fisher" Sa

urday night seen over KRCA (Channel 4) at 6:30 p.m.

★ ★ ★

Eddie (Rochester) Anderson, fully recovered from a sudden illness which forced his withdrawal from the Feb. 13 "Shower of Starts," will resume his role as gentleman's gentleman in the Benny household on CBS Television's "Jack Benny Program," Sunday at 7:30 p.m.

Rochester has been convalescing at home following his brief stay in the hospital. His major regret was summed up when he quipped to Jack "I've been working for you more than 20 years. All that time you've been 39 — and I had to miss your birthday."

LENA HORNE

Lena scores on Allen show

NEW YORK (ANP) — Lena Horne, star of the Broadway hit "Jamaica," made a big hit on the Steve Allen coast-to-coast television show last Sunday night.

The pretty star, whose conquest of Broadway highlights a brilliant singing and acting career that has spanned every major facet of entertainment, received top billing on the show.

She sang two numbers.

The final one was a show clincher and was taken from the Broadway show. It was titled "Push Dee Button," and Lena sang it with part of the cast from the show.

Goodman TVer To Show Ella, Teddy In Spring

The two top guest stars on Benny Goodman's Television show, "Swing Into Spring" Ella Fitzgerald and Teddy Wilson boasts unique beginnings and careers. Program will be heard over NBC-TV April 9.

ELLA FITZGERALD, a veteran of 21 years in showbusiness, was born in Newport News, Va. She joined Chick Webb's band in 1935, after she caught her act at an amateur night in Harlem's Apollo theatre. In 1938, Ella skyrocketed to national prominence when she wrote and recorded "A-Tisket, A-Tasket." Some of her most popular records have been: "Into Each Life a Little Rain Must Fall," "How High the Moon" and "Oh, Lady Be Good.' For the past nine years, Ella has toured the US, Europe and Japan with the "Jazz at the Philharmonic' troupe. In 1955, Ella sang the title song in the movie, "Pete Kelly's Blues."

TEDDY WILSON's career began in the early 30's when he played with Louis Armstrong's, Benny Carter's and Willie Bryant's bands. The Wilson-Benny Goodman alliance began in 1935 when Benny organized his trio — with Gene Krupa on drums, and Teddy on piano. Later he struck out on his own, first as a recording artist, and next as a bandleader. His sextet was one of the most popular combos in New York in the early 40s. For the past few years. Wilson has been on the staff of the Juilliard School of Music in New York, teaching jazz piano.

Teddy Wilson, Buck Clayton Participat On Goodman TV

Reunion time is near for Benny Goodman and members of bands of the 1930s, 1940s and 1950s. Seventeen musical alumni of the Goodman band will be reunited on SWING INTO SPRING, the musical show to be colorcast on NBC-TV Wednesday, April 9 (9-10 p. m., EST.).

Trumpeter Harry James, pianist Teddy Wilson and altoman Hymie Shertzer will resume their old seats for the show. The three men played in the original Goodman bands and small combos of the 1930s.

Violinist Red Norvo, tenorman Zoot Sims, trumpeter Billy Butterfield and trombonists Lou McGarriety and Eddie Bert will represent the Goodman bands of the 1940s.

From the King of Swing's band of the 1950s will come trumpeter Buck Clayton, pianist Hank Jones, trombonist Urbie Green, altoman Walter Levinsky, tenorman Al Klink, baritone saxman, Sol Schlinger, guitarist Kenny Burrell and drummer Leroy Burns.

The latest of the Goodman units will be rounded out by trumpeters Bernie Glow and Doc Severinsen and bassist Russ Saunders.

"Odetta Sings" On CBS Sunday To Stress Race Gifts

"Odetta Sings," a special half-hour telecast stressing the lasting contribution of Negro culture to America's civilization, will be presented in "Lamp Unto My Feet" Sunday, April 27, 10:00-10:30 a.m., (est), over the CBS Television Network.

Featured in the special program will be the celebrated folk and ballad singer Odetta and Father John La Farge, S. J., editor of the magazine "America," who has spent his life working in the rural parishes of southern Maryland, where he has established the Catholic Interracial Councils.

The moderator and host for the program is Dr. Lyman Bryson.

"Lamp Unto My Feet" is produced for the Public Affairs Department of CBS News by Don Kellerman. James MacAllen is the director.

'Pastures' gets Emmy TV award

NEW YORK CITY (ANP) — The star - studded, entertainment-packed Emmy Awards took place Tuesday, when the National Academy of Television Arts and Sciences presented the Tenth Annual Awards ceremonies live from New York and Los Angeles over the NBC network.

The gala dinner - dance and telecast was moved in N. Y. from the Seventh Regiment Armory to NBC's eighth floor studios, to insure the highest possible program quality. In Los Angeles, nominees and Academy guests celebrated at the Cocoanut Grove of the Hotel Ambassador.

Green Pastures, an award winner, was among the best directed one hour or more shows; it starred W. Warfield.

Ed Sullivan, president of the National Academy, made the presentations.

LESLIE UGGAMS, a New York school girl and Simon Mahoney, an express truck driver reached the final round of the $25,000 prize on television show "Name That Tune" a CBS spectacular last week. They are set for the final "test" Tuesday, May 27. Couple already has won 720,000

New York School Girl, Express Truck Driver Up For $25,000 Prize

Lesile Ugganms, 14-year-old high school girl from New York, N. Y., and Simon Mahoney, also from New York, a Railway Express truck driver, teamed up last week to win $20,000 in their next-to-last round of the five-round $25,000 Golden Medley Marathon on the CBS Television Network musical quiz, "Name That Tune" (Tuesdays, 7:30-8:00 p. m. EDT).

Miss Ugganms and Mahoney, who normally would return to the program this week for their $25,000 try, will appear again on Tuesday, May 27. The talented Miss Uggams will be away this week on a personal appearance tour in connection with a recording contract she has signed as a direct result of her appearances on "Name That Tune."

The Uggams-Mahoney team upped their winning to $20,000 by identifying titles to five tunes played by the Harry Salter orchestra. These were "Camptown Races," "To A Wild Rose," "When You're Away," "Narcissus" and "The Thundere."

49b 1958

LENA HORNE

CARMAEN McRAE

Lena Horne, Carmen McRae Top Guest Parade On Allen Video

NEW YORK — Steve Allen reached out for Broadway and Fifty-Second street entertainers for his television show Sunday and came up with two of the best.

From Broadway the Steve Allen show this Sunday over NBC-TV will offer [illegible]ented Lena Horne who is' star[illegible] in "Jamaica," marking her[illegible]st major TV spot on cha[illegible]ons since opening in this her first, legitimate stage show.

That this is Lena's first television appearance since her "Jamaica" became a hit is no fault of either major chain. She has refused several previous offers to appear on television since her return on the stem several months ago.

The Steve Allen show will also beam the vocals of Carmen McRae over entire NBC-TV chain that night. Miss McRae, one of the nation's top singers has been called a radio and television natural due to the way her voice "carries" over the mike. As a result of this acclaim Miss McRae has been chosen for several air spots over past season and others, in addition to the March 16 show are on her schedule.

The Steve Allen show, one of the most popular programs on the air, has een "must" Sunbday evening listening with millions over several other experiments after Allen left, Paar has been successful enough to have name of show changed. It now hits the nightly 11:00 slot each week night under the billing of "The Jack Paar Show."

James Edwards To Star On CBS-TV

James Edwards, one of America's most promising actors, will star in "The Volcano Seat," the Chrysler Corporation's April 10th CLIMAX presentation. The show, which is hosted by Bill Lundigan, is telecast live from Hollywood over CBS-TV, 8:30-9:30 p. m., EST.

Although only a young man, Edwards is a veteran of the stage, screen and television. He is familiar to New York theatre goers for his stirring portrayals in "Deep Are the Roots," "Lady Passing Fair," "Anna Lucasta," "St. Louis Woman" and the off-Broadway productions of "Almost Faithful" and "Othello."

Edwards has appeared in ten motion pictures — "Fraulein," "Men in War," "Battle Hymn," "Joe Louis Story," "Member of the Wedding," "Steel Helmet," "Bright Victory," "Home of the Brave," "Manhandled" and "Set-Up."

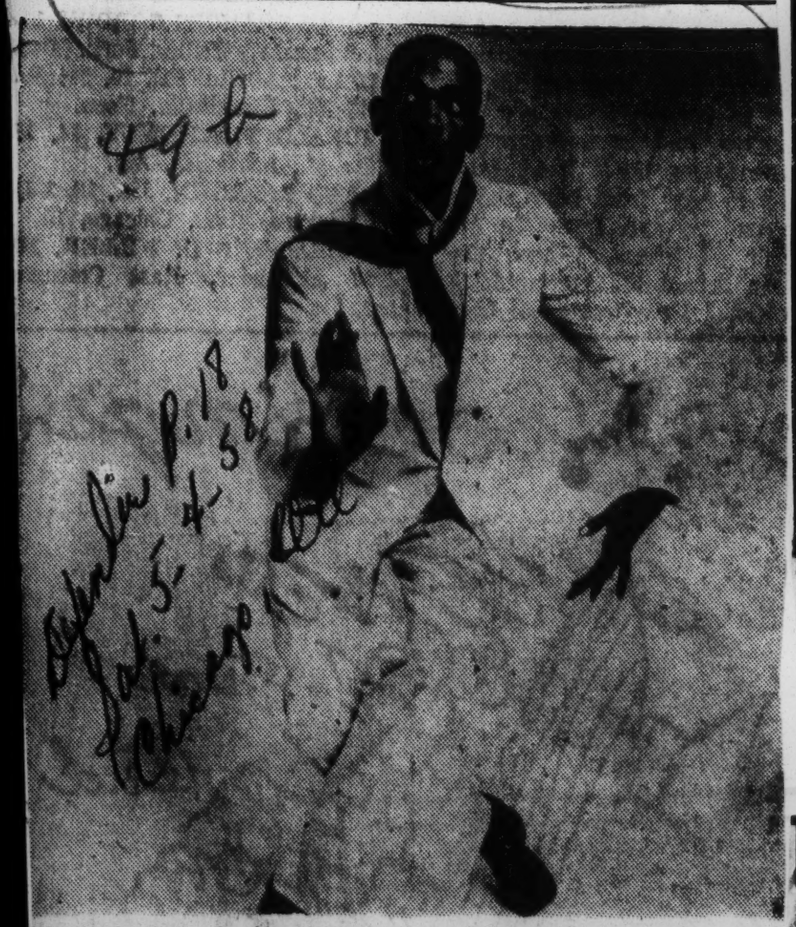
In addition to previous Climax presentations, he also appeared on television on "Playhouse 90," "Front Row Center," "Meet McGraw," "Hitchcock Presents" and the "Loretta Young Show."

In the April 10th CLIMAX show, Edwards portrays an Air-Force flyer in the tense true story of a jet-fuel tanker's crew whose plane is flooded with its highly explosive cargo miles above the icy waters of the Arctic.

Educational TV Spotlights Ace Pianist Taylor

The Educational jazz television program over NBC-TV set for April 2, 5 p. m., rates much viewing because of its format and star studded cast of performers and lecturers.

Pianist Billy Taylor will be spotlighted as commentator in "Performance" on The Subject Is Jazz as the program looks at improvisation and other guiding element in jazz performance. With Taylo in the program's jazz-playing com bination are Osie Johnson, drum Eddie Safranski, bass; Mundel Lowe, guitar; Tony Scott, clari net and saxophone; Jimmy Cleve land, trombone, and Carl "Doc" Severinson, trumpet. Gilbert Sel des is weekly host.



GEOFFREY HOLDER, noted artist who has been hailed as the number one dance-director, singer and Broadway star will be one of the outstanding stars on program when the Urbanaides appear in their eights annual Fashion Production, "Reautnik" in Terrace Casino of Morrison hotel Thursday, May 29. This will mark Mr. Holder's first appearance in Chicago.

HOST AND DRUMMER Garry Moore (center) joins Gerry Mulligan and Lionel Hampton (right) in rehearsal for the "Timex All-Star Jazz Show," presented on CBS television Wednesday. During the special hour-long program, Moore introduces fourteen of the World's top jazz stars, including, in addition to Mulligan and Hampton, Louis (Satchmo) Armstrong, Jaye P. Morgan, Gene Krupa, George Shearing, Jack Teagarden, Chet Baker, Cozy Cole, Marty Napoleon, Henry (Red) Allen, Tony Parenti, Chubby Jackson and the Dukes of Dixieland.

14-year-old girl eyes 'Tune jackpot

NEW YORK — Simon Mahoney, a Railway Express truck driver, and Leslie Uggams, a 14-year-old New York High school student, teamed up Tuesday night to win $5,000 in their first round of the five-round $25,000 Golden Medley Marathon on the CBS Television Network musical quiz, "Name That Tune."

The pair, who return this week to try for $10,000, identified titles to five tunes played by the Harry Salter orchestra. These were "Swingin' On A Star," "Moulin Rouge," Chattanooga Shoe Shine Boy," "Amapola" and "Heartaches."

* * *

SCHEDULED for the same night, but postponed to next Tuesday night because broadcast time ran out before the contestants could receive their medley, was a $15,000 try by the team of Dr. Phillis A. Crozier, a radiologist from Philadelphia, Pa., and Ralph Jacobs, of Fort Lee, N.J., a New York City high school teacher.

U.S. Army Lt. William LeClair, of St. Louis, Mo., who is presently stationed at Ft. Bliss, Texas, won $1,000 and qualified for the $25,000 Golden Medley Marathon by correctly identifying titles to a medley of seven tunes mailed in to the program by Miss Sylvia Strong, of Montezuma, Iowa.

Miss Strong will be brought to the program this week to join Lt. LeClair in the first round of the $25,000 Marathon.

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JOE HYAMS IN HOLLYWOOD

The Kingfish's Night-Club Story—With a Moral

HOLLYWOOD.

Two weeks ago **Harry R. Moore**, the **Kingfish** of the **"Amos and Andy"** television show, was arrested for assault with a deadly weapon. Twice nightly since then he has told the story of his misadventures with the law to audiences at the Mocambo night club in what must certainly be one of the most unusual night-club acts in even the history of Hollywood. He opened for one night immediately following his arrest and appearance on a local television show, and has been held over.

Joe Hyams

The seventy-year-old master of one-upmanship is top-billed on the night-club marquee and every night plays to a packed house. The night we were there **Frank Sinatra, Louis Prima, Keely Smith** and half a dozen other celebrities were applauding the Kingfish, who was presented, according to the M. C., "with the co-operation of the Sheriff's Department of Los Angeles."

The Way It Was

"The way it was," said the Kingfish, beginning his fifteen-minute "act," "I had a step-son, a step-daughter, a step-son-in-law and an uncle—when I married my wife I inherited the family. When my new family came in, they came in like gangbusters.

"I'd go to the icebox for something to eat. It was gone. If I had any soft drinks, it was gone. The way it was, if there was five drinks in there, they would use four of them, then Uncle would come along and get the last one.

"They was all educated people. My step-son had two years of college; he majored in loafing. My step-son-in-law is his assistant. The boy is the best eater I ever saw. He's so good he didn't use no plate; he just wrapped his mouth around the end of the table and tilted it.

Potatoes, But No Beef

"I had two refrigerators in the house—one in the den and one in the kitchen. The one in the den was for me, but they found it.

"What actually happened . . . My wife and I went to a turkey dinner that afternoon (Jan. 5). I didn't care so much about the dinner. I didn't like the dressing. By the time we got home I was all set for a roast beef sandwich. Now, she cooked the roast beef that morning . . .

"But when I got back home, I went in the kitchen. When I raised the lid off the pot I saw a few potatoes, but no beef . . . So I called my wife. 'Honey,' I said, 'this has gone too far. You're always complaining about the children. They are no children. Your daughter's a married wife and your son is a six-foot-two-inch, 225-pound lug who used to be an amateur wrestler and judo expert.

"'We're going into the living room and we're going to have a meeting.' So we went into the living room and I said, 'The meeting will come to order.' I said, 'It's moved' before the house, and I second it and pass it unanimously, that the honeymoon is over. Don't bother no more of my food. Stay out of the Frigidaire . . . You're a bunch of moochers and I'm tired of it.'

One Across His Bow

"That's when my wife said I was a liar—not a plain liar, she had it decorated. I decorated one and handed it back to her. Then I went upstairs and got a gun and came downstairs and the argument continued . . . Then Big Stoop started to get up so I pulled out Betsy and threw one across his bow. He sat down right quick. My wife, she took off, the moochers mooched on out and the prowl car came along and I said, 'I guess you're looking for me'."

Although Mr. Moore does not draw a moral from his story, it seems to us one is apparent. You can profit by any bizarre experience in Hollywood—even assault with a deadly weapon—as long as you're funny about it.

Associated Press wirephoto

Harry R. Moore, the Kingfish, with his wife, Vivian, after their reconciliation.

Bethune Story On Television Sunday

NEW YORK — The story of Mary McLeod Bethune, which was presented over the National Broadcasting Company television network last Sunday, February 9th, will be seen in Washington, D.C., and Baltimore, Md., Sunday.

The program, "Frontiers of Faith," originates "live" from the NBC studios in New York, but many stations carry the telecast on a delayed basis. In some parts of the country it was shown last Sunday.

The TV drama, entitled "Light in the Southern Sky," is the work of playwright William Branch, a former Washingtonian whose mother, Mrs. Iola Branch, lives at 1233 Morse Street, NE.

Actress Hilda Haynes has been cast as Mrs. Bethune and Elwood Smith is featured as Albertus, her husband.

OTHER IN the cast, include 10-year-old Jonelle Allen, who plays Mary as a little girl; Clarice Taylor as Mary's mother; Raymond Saint-Jacques, who appears as one of Mrs. Bethune's students; and Dean Olmquist, who portrays Doctor Moody of the Moody Bible Institute in Chicago.

Charles Van Doren of "Twenty-One" fame will narrate the program.

* * *

MRS MARY McLEOD BETHUNE was the noted teacher and humanitarian who founded a tiny makeshift grade school for colored children in 1904, and nursed and guided it as it grew into the Bethune-Cookman College in Daytona Beach, Fla.

She served as its president until her retirement in 1947, and also served as an offical advisor to three U.S. Presidents, as an official of the National Youth Administration, as founder and president of the National Council of Negro Women, and as a member of the U.S. delegation to the founding of the United Nations.

Look Magazine recently hailed Mrs. Bethune as among the twenty most outstanding women in the history of the United States.

Teddy Wilson Picked For 'Swing TV' Show

Sat. 3-15-58

"Swing into Spring," the NBC-TV musical show starring Benny Goodman, added an outstanding pops vocalist and two jazz musicians to its cast. Singer Jo Stafford, vibes player Red Norvo and pianist Teddy Wilson — are the additions.

The show will be colorcast Wednesday, April 9, 9-10 p. m.

Wilson started on the road to fame in the mid-1930s and Norvo in the early 1940s. Both Wilson and Norvo played in Goodman's trio, quartet and sextet units.

The list of headliners for "Swing into Spring" also includes six other top showbusiness personalities — Harry James, Ella Fitgerald, Dave Garroway, jazz musician Ralph Burns and dancers Rabim Linn and Rod Alexander.

Career of Mrs. Bethune dramatized on TV Sunday

Story of Mrs. Mary McLeod Bethune, who founded one of the first schools for Negroes in the United States, will be told on NBC-TV's "Frontiers Of Faith," Sunday at 10:30 a.m.

The play, "Light in the Southern Sky," was written by 29-year-old William Branch of Manhattan.

The cast includes Hilda Haynes as Mrs. McLeod, Elwood Smith as her husband, Albert Dean Almquist as Dr. D. L. Moody, and Jonelle Allen, who plays Mrs. Bethune as a child of 8.

The school Mrs. Bethune founded in 1904 in Daytona Beach, Fla., was a one-room makeshift with packing boxes for desks, coals for chalk and cardboard for blackboards.

Today Bethune-Cookman is an accredited, four-year college. Mrs. Betrune, who in her later years, served as advisor on Negro affairs to three presidents, died in 1955 at the age of 79.

HIGH RATING — Vera Duncan obviously enjoys her work as disc jockey, news reporter and announcer with Canada's smallest radio station, which probably has the world's highest listener rating. The station (VOS) is the voice of Santown, the Hamilton, Ontario sanatorium, and the patients are its most devoted fans. (Newsweek Photo).

Voice Of America To Broadcast Bama's Award-Winning Series

UNIVERSITY, Ala., Feb. 15 — "Document: Deep South," award-winning radio series produced by the University of Alabama Broadcasting Services, will soon be broadcast world wide by the Voice of America.

Produced in 1954, the 18-half-hour documentary programs told the challenging story of the New South, through on-the-scene recordings made by University radio staff members in 11 Southern states.

The series was awarded top honors at the Ohio State Institute for Education by Radio-TV, and was broadcast throughout Alabama and approximately 100 radio stations throughout the nation.

University radio officials learned recently that tape recordings of the programs have been included in a collection of seven radio series to be distributed to 165 branches of the U.S. Information Services throughout the free world. The programs will be listed in the current Catalogue of Selected Voice of America Programs.

Salute Negro Physician On This Is Your Life

HOLLYWOOD. — (ANP) — Dr. Dennis Branch of Newport, Tenn., was the surprised subject on "This Is Your Life," Wednesday night, as Ralph Edwards emceed the CBS television show.

Dr. Branch, a kindly Negro physician, has been practicing medicine in the little mountain town of Newport for 44 years, ever since he graduated from the now discontinued Leonard Medical School of Shaw university in Raleigh, N.C. Born in Raleigh, he is now 72.

Fifty percent of his practice is white for the colored population of Newport is not large, so that when friends who flew from his hometown out to Hollywood for the program were marshalled, there were as many upstanding whites as there were colored participating.

'Deeply Religious Man'

Dr. Branch was presented by Ralph Edwards as a deeply religious man, dedicated to aiding his fellow man regardless of their race, creed or color and that as a result he had achieved a respect given to few men.

Among those honoring Dr. Branch were Doctors Oscar Speight Sr., and Dr. R. Stillman Smith, president and president-elect of the American Medical association, who flew to Hollywood to appear on the program and pay high tribute to the Negro physician.

Dr. Branch had been almost inveigled out to California at the invitation of Dr. Stillman Smith and Dr. John Lyons, president of the Medical, Dental and Pharmaceutical association of Southern California, to speak at a meeting of the medical association.

Notables On Show

Among those on the show were Charles D. Fisher, ex-mayor and ex-sheriff of Newport; James Franks, general manager, Newport Electric Power Co., who is president of the Newport Chamber of Commerce; and Dr. William Robinson, a white physician who for the past few years has been operating on Dr. Branch's patients.

Also there were Mrs. Jamesena Edwards, music teacher and wife of the Dean of Morristown Junior college; Katherine Olden, a student at Morristown whose tuition Dr. Branch is paying, Mrs. Eva Lee Whitten, a white Tennessee woman whose family for several generations has been attended by Dr Branch; Dr. Oscar Speight Sr., of Memphis and James Stokeley, the author who; with his wife, Wilma Dykeman, has just had published by Rhinehart "Neither White Nor Black," one of the most remarkable books on race relations in the South since the Supreme Court decision of 1954.

Then last, but certainly not least, was his wife, Mrs. Maggie Branch. Ralph Edwards, skilled interviewer that he is, led Dr. Branch into a simple but impressive review of the life of service he had lived and then showed him the useful gifts the sponsor had showered on him, one of which was a new automobile.

Paul Robeson On Chi TV

CHICAGO—Paul Robeson will appaer on TV here after all, and on the show which earlier had cancelled him presumably as a too touchy subject. In what figures to be a significant break in his comeback, the baritone will undergo the interview treatment April 20 on Norman Ross' "VIP" on WBKB.

The singer was originally set for an April 6 session, but was later cancelled and according to a station spokesman said Ross had "a change of heart," although understood to still be interested. Ross normally has two guests per half-hour stanza but will devote an entire session to Robeson.

■

Barred from radio, TV and concerth alls in recent years for his political views, the former Phi Beta Kappa football star is currently working out an international singing tour and is being booked by most places.

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Pearl Bailey, Eartha Kitt, Cole Will Air Tribute To W. C. Handy

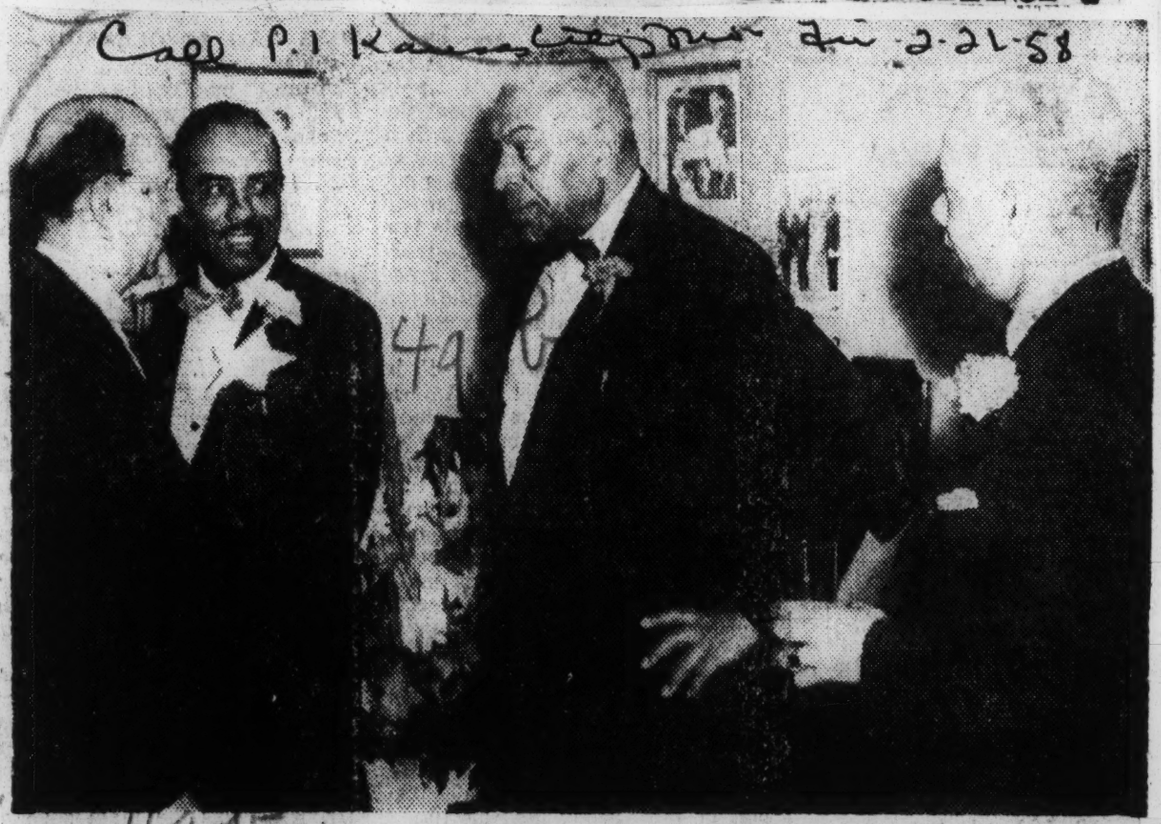
Defender Chicago Ill Sat. 2-15-58 p. 19

Three great artists in the popular music field, Pearl Bailey, Nat "King" Cole and Eartha Kitt, will join in a musical tribute to the Father of the Blues, W. C. Handy, on CBS Radio's "Mitch Miller Show" Sunday, Feb. 16 at 7:05-8:00 p.m. CST.

Handy, who is now 85 years old, was a famous trumpeter, composer and band director for more than half a century. His song "St. Louis Blues" is also the title of a forthcoming Paramount picture based on his life with Nat "King" Cole portraying Handy.

On the "Mitch Miller Show," Cole will sit down at the piano and play for Pearl Bailey, who will belt out some of the memorable Handy songs.

The artists will discuss some of the contributions which Negroes have made to American music and especially the influence of W. C. Handy on jazz composers and performers all over the country.



Call p. 1 Kansas City Mo Sun 2-21-58

ATTENDING PRESS, RADIO-TV RECEPTION.— Roy Garvin, outstanding attorney on the Washington scene and former Kansas City Call staffer, was among the personalities in attendance at a press, radio-TV reception Feb. 8 in the offices of the Moss H. Kendrix organization in Washington. Garvin is shown talking with Joseph Albright, third from left, president of the National Association of Market Developers and director of the Albright Associates of Nashville, Tenn. The occasion was the mid-winter board meeting of N.A.M.D. Looking on are Tom Hawkins, second from left, a Kendrix associate and N.A.M.D. of D. C. director; and Wendell Alston (extreme right) of Esso Standard Oil of New Jersey and member of NAMD's newly created Ethical practices commission.

New Englanders Hail Memory Of Ex-Slave On Air

Defender p. 19

Chicago Ill

Music commentator James Fassett repeated "Sacred to the Memory of Amos Fortune," a Lincoln's Birthday tribute to an 18th century slave, during the intermission on CBS Radio's New York Philharmonic broadcast Sunday.

Sat. 2-22-58

The broadcast of the story of Amos Fortune, Negro slave who bought his freedom and left a legacy of public spiritedness and good will to his adopted town of Jaffrey, N. H., has become an annual event during Negro History Week and Brotherhood Week. In 1955, Governor Lane Dwinell of New Hampshire proclaimed Feb. 20 Amos Fortune Day in the state.

Etta Moten Sunday Hit On WMAQ

Defender p. 19

Chicago Ill

The Etta Moten show on NBC-radio (WMAQ in Chicago) that has been running through past two seasons as a week-day program has been switched to Sunday nights, 10:45 p. m.

The change was made to give Miss Moten a more desirable time slot due to the listener-appeal of her show. The show is a combination guest program and musical show with Miss Moten as emcee and narrator. Last Sunday her guest was Nelson Eddie, famed sculptor who made an interesting guest. Sunday night of this week Miss Moten will concentrate on "brotherhood" as part of the brotherhood week campaign. Miss Moten, a nationally known concert artist and stage star, was a member of the original cast of "Porgy and Bess" when she was in the title role of "Bess."

Mahalia Jackson Home On Ed Murrow TV Show

The quietly impressive ranch home at 8358 S. Indiana was brought into national focus Friday evening, when Mahalia Jackson, world-famous gospel singer, was interviewed by Edward R. Murrow on his Person to Person show.

Defender p. 18

A resident of Chatham for three years, Miss Jackson graciously entertained officers of the Chatham Avalon Community Council who stopped in to wish their popular neighbor well on the video interview. Joining in the rendition of a spiritual with the star were Thomas Gaudette, Emerson Badgley, Mrs. Kenneth Wilson, Mrs. Albert Miller.

New Prodigy— Maestro Lawrence Welk and nine-year-old classical pianist Monica Gaylord of St. Albans, Long Island, N. Y., share a laugh during a rehearsal for a telecast of "Lawrence Welk's Top Tunes and New Talent" (ABC-TV), on which Monica appeared as guest performer.

Duke Ellington To Participate As Guest Star

Duke Ellington, Benny Goodman and Wilbur de Paris are among the noted jazz musicians who will take part in the "Subject Is Jazz", a program series to be presented by the NBC Educational Television Project in partnership with the Educational Television and Radio Center, at Ann Arbor, Mich., starting Wednesday, March 26.

The program, the first live TV series to be devoted to jazz, will be one of three 13-week program series to be sent out live to the country's interconnected TV stations over NBC's regular network facilities this spring. Many NBC affiliated stations will carry one, two, or all three of the program series on a delayed basis by kinescope.

The jazz-playing combination to be featured on each session will be made up of Billy Taylor, piano; Osie Johnson, drums; Eddie Safransky, bass; Mundell Lowe, guitar, and Tony Scott, clarinet and saxophone.

Most of the shows will have as guest a noted musician or jazz authority. In addition to Goodman, Ellington and de Paris, the on-camera visitors will include Dr. Harold Taylor, president of Sarah Lawrence college, Bronzville, N. Y.; Willis Conover, of the Voice of America; Jimmy Rushing, blues singer; Stearns and Feather.

"What Is Jazz?" will be the theme of the first session, March 26. Subsequent shows will deal, in turn, with its performance, Apr. 2, Blues, April 9; ragtime, April 16; early jazz, April 23; swing, April 30; bop, May 7; coll, May 14; jazz, and the other arts, May 21; dominant voices, May 28; international significance, June 4; the future of jazz, June 11, and a subject to be announced, June 18.

Alabama To Go On Voice Of America

Special To The News

UNIVERSITY, Ala. — An award winning radio series produced by the University of Alabama Broadcasting Services will soon be broadcast world wide by the Voice of America.

"Document: Deep South" is a series of 18 half-hour documentary programs telling the challenging story of the New South through on-the-scene recordings made by UA radio staff members in 11 Southern states.

University radio officials learned this week that the programs have been tape recorded and included in a collection of seven radio series to be distributed to 165 branches of the U. S. Information Services throughout the free world. The programs will be listed in the current Catalogue of Selected Voice of America Programs.

Charge racism in TV courses

MEMPHIS, Tenn. (ANP) — The University of Tennessee last week was accused of barring colored students from receiving credit for television courses presented by Memphis education television station WKNO.

The opposition of the university was disclosed as WKNO began presenting a U-T course in child psychology, a course which colored teachers, nursery and day care center workers would like to take for credit.

AN official for the school said point blank that colored people are barred. He is Theodore Webber, director for Memphis extension for U-T. "It is a regular undergraduate course," said Webber, "and colored people are not admitted."

They are barred from the courses despite the fact that they were large contributors in the campaign for funds to finance the station.

However, it was noted that WKNO trustees had recommended that credit courses aired via channel 10, the educational channel, be open to all.

JAMES EDWARDS

Edwards is star in TV presentation

HOLLYWOOD, Cal. — James Edwards, one of America's most promising actors, will star in "The Volcano Seat" on the April 10 Climax presentation, telecast live from Hollywood over CBS-TV.

Although only a young man, Edwards is a veteran of the stage, screen and television, having appeared in 10 movies.

He is familiar to New York theater goers for his stirring portrayals in "Deep Are the Roots," "Lady Passing Fair," "Anna Lucasta," "St. Louis Woman" and the off-Broadway productions of "Almost Faithful' and "Othello."

In "The Volcano Seat," Edwards portrays an Air Force flyer in the tense true story of a jet-fuel tanker's crew whose plane is flooded with its highly explosive cargo miles above the icy waters of the Arctic.

49b 1958 WEDR

NEGRO RADIO STATION
BIRMINGHAM, ALABAMA

KKK signs painted on building—

Negro radio station warned 'get off air and stay off'

BY BUD GORDON
News staff writer

Radio station WEDR, the victim of a $5000 vandalism attack May 17, received a warning today to get off and stay off the air.

Edwin H. Estes, owner of the Birmingham all-Negro radio station, said the painting of crude "KKK" warnings all over the station building today climaxed about 10-days of threatening phone calls.

Shelley Stewart, 24, an announcer said he arrived at the station about 5:30 a.m. today to find several warning signs painted on the builidng in red paint.

STEWART said the first sign, which consisted of four large "K's" was painted on the glass window of the business office at 1417 Fourth-av, n.

Stewart said he started up the stairs leading to the station control room, and found another sign which read "KKK."

On the control room door, Stewart said he found another message scrawled in red paint which read "KKK-Negger."

"I was afraid to start broadcasting," Stewart said, "so I called the police and had them check the station out before I went on the air."

STEWART said he received a phone call shortly after the police left, about 6:20 a.m., from an anonymous caller who warned "you'd better be off the air and out of that station in 30-minutes."

Estes, who operates a radio station in Pensacola and another in Mobile, Ala., said the first trouble he has experienced came May 17, when someone cut the support cables on the WEDR tower, causing the $5000 tower to fall to the ground.

Estes said he had offered a reward of $1000 for information leading to the arrest and conviction of those responsible for the damage to the tower.

Engineers, who check the tower periodically, told Estes on several occasions they had found dead dogs with their throats cut at the base of the tower. Estes said he had also received reports of dead fish being thrown around the tower base.

"During the past 10 days," Estes said, "the station has received at least 25 phone calls demanding we go off the air."

NEGRO RADIO STATION THREATENED
. . . Shelley Stewart removes KKK warning

"ONE CALL yesterday, threatened to level the building with the ground unless we stop broadcasting," he said.

Estes said he does not believe the Ku Klux Klan is actually responsible for the threats. "We stay completely out of controversial issues," he said, "and we do not a[illegible] political announcements [illegible] any circumstances."

"We cater strictly to the Negro population, and I can't help but think that all this trouble is coming from agitators and trouble makers."

A CONTRIBUTION of $100 to the fund was made today by the Birmingham Baptist Ministers' Conference.

The Negro ministerial group issued a statement saying the group "shares the concern with our other neighbors and fellow citizens over the attempted bombing of a Jewish synagogue."

"We recognize the tardiness in issuing this statement," the group said, "but as a law abiding and Chris[illegible] [illegible]oup, we [illegible] only too [illegible] [illegible]ribu[illegible]

B'ham Radio Station Target of Threats

Courier P. 14 49b

Pittsburgh, Pa.

BIRMINGHAM, Ala. (ANP)—Radio station WEDR, a station which carries all Negro programs, has become the target of threats and sabotage.

Shelley Stewart, a Negro announcer last week, found the letters "KKK" painted on a window, a stairwell, and the control room door.

Sat. 6-14-58

However, white station owner, Edwin H. Estes, said he didn't believe the Ku Klux Klan is actually responsible for the threats because "we stay completely out of controversial issues."

Twenty-five phone calls demanding that they go off the air, were received within a 10-day period prior to the painting "smear."

RADIO STATION SMEARED

Commercial

KKK Signs Are Reported In Birmingham

Appeal

BIRMINGHAM, Ala., May 29. —(AP)—A radio station with all-Negro programs, recently the target of threats and sabotage, was smeared with painted KKK signs Thursday.

Memphis, Tenn.

Shelley Stewart, 24, a Negro announcer for radio station WEDR, said he found the letters, which usually signify "Ku Klux Klan," painted on a window, stairwell and the control room door.

Police inspected the radio station before it went on the air.

49b 1958

Station Lays TV Blackout To Saboteurs

Montgomery television station WSFA blacked out during transmission of the Steve Allen Show Sunday night and engineers here said they had to remove a small chain from a power supply cable before broadcasting could resume.

Station Manager Carter Hardwick, in a short public statement, said "I have been informed by my chief engineer and the Alabama Power Co. that WSFA operations were interrupted during the Harry Belefonte appearance on Allen's show, by an act of sabotage."

Hardwick said a chain had been thrown across the power line leading into the transmitter near Mt. Carmel. The station was off the air an hour and 21 minutes, from 7:08 p.m. to 8:29 p.m.

SET WENT BLANK

Television viewers said their sets went blank just as Negro singer-actor Harry Belafonte was scheduled to appear on the Allen Show.

It was the second time in about a year that WSFA has had operations interrupted during the performance of a Negro.

A network show, "Look Here," with commentator Martin Agronsky was knocked off the air Oct. 28, 1957 during an interview with Dr. Martin Luther King in the Dexter Avenue Baptist Church.

POWER CABLE

The same method — a chain wrapped around the power supply cable — was used on that occasion to black out sets over 35 Central and South Alabama counties. However, the interview with King did reach the remainder of the nation, and later was rebroadcast to Alabama residents by a filmed replay.

Telephones at The Advertiser, TV station and police headquarters weer swamped with queries about the incident.

No charges and no arrests were made Sunday night, officials said.

The transmitter is located at an isolated spot just off County Highway 19, about 21 miles south of Montgomery at Fleeta, Ala., in the vicinity of Mt. Carmel community.

49c(1) (a) 1958

Sues Pearl Bailey For $52,000

By HAZEL A. WASHINGTON

HOLLYWOOD, Calif.—Mae Johnson, formerly a studio stand-in for Pearl Bailey, has filed suit for $52,000, alleging that Miss Bailey had without just cause maliciously slandered her and used her influence to have her fired from the job as stand-in on the "Porgy and Bess" picture.

That her reputation had been injured, etc., etc., for which this law suit is filed to assuage her feelings and bring some comfort and compensation for time lost.

Many times these lawsuits are simply another means to bring publicity to one or all of the parties involved, however I know that there was a bit of a misunderstanding between the litigants regarding the use of Pearl's name on a promotion advertising.

Miss Johnson had been identified as Pearl Bailey's stand-in, in a way that seemed to indicate that she was actually working in her place on the promotion, rather than on the studio lot.

BAD TASTE

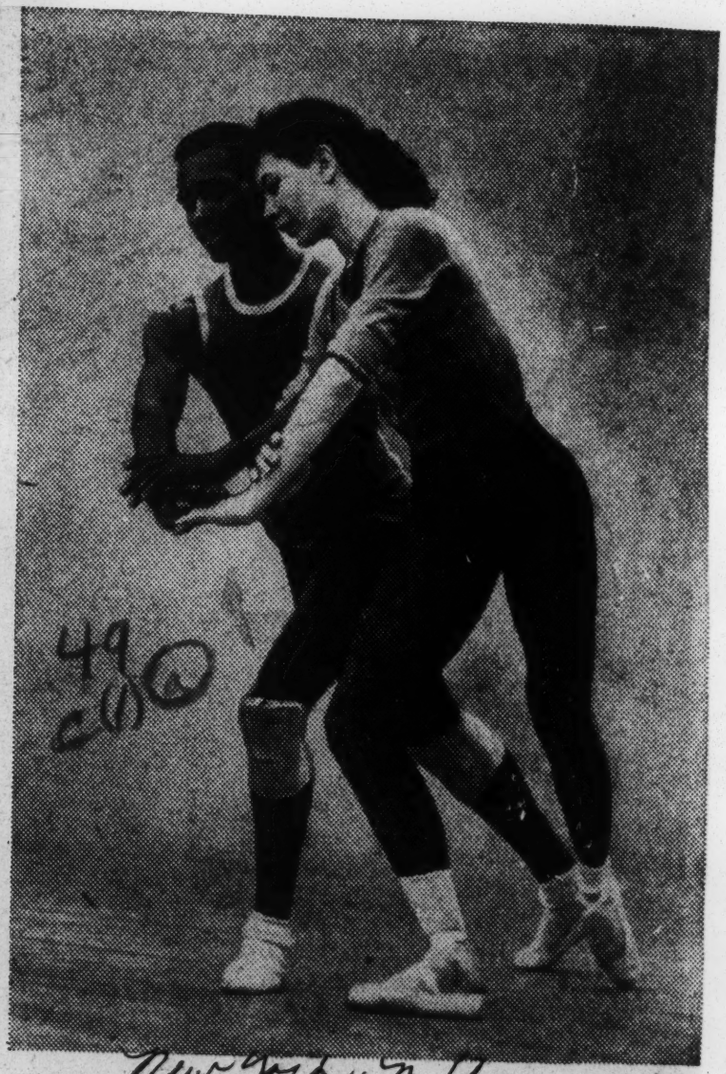
The resentment on Miss Bailey's part, is that the whole project was not in good taste, that her name had been used without her permission, and created a false impression that she (Miss Bailey) would be present.

Pearl took her complaint to the studio bosses, and it is alleged that she, in no uncertain terms had demanded the immediate firing of Miss Johnson from the picture, and insisted that she be barred from the 'P & B' stage.

I shan't attempt to referee, arbitrate or settle this controversy, nor shall I prognosticate on what the outcome will be, since I am very fond of both of these women, but I feel that this sort of thing might well have been settled between the two, sans this action.

I dislike reporting fights between my friends and the type of incidents that create the impression that we can't get along with one another. My hope is that the entire affair can be settled without animosity and these two formerly close friends can work together again.

PEARL BAILEY



PAS DE DEUX WITH A DIFFERENCE—The City Ballet presents Allegra Kent and Nicholas Magallanes in the late-nineteenth-century "Swan Lake" and Diana Adams and Arthur Mitchell in the up-to-the-minute "Agon." Martha Swope

'ACTOR OF THE YEAR' — Audre Deckmann, "Miss Chicago," presents the Silver Bear award to actor Sidney Poitier, during a ceremony in Chicago last week. The award was given to Poitier after he was named "Best Actor of the Year" at the Berlin Film Festival, for his performance in the new movie, "The Defiant Ones." (Newspress Photo).

49c(1) (a) 1958

STAR GAZING:

Eartha's versatility amazes
Satchmo over Benny at Fair

The amazing thing about Eartha Kitt's performance in last week's "Playhouse 90" television production was something the viewers could know nothing about . . . the unbelievable versatility of the shapely young actress-singer-dancer-author.

Miss Kitt memorized all her lines for the "Heart of Darkness" dramatization in 16 hours . . . at the same time she was working out a routine for her command performance before Queen Elizabeth at the London Coliseum last Monday night.

Baltimore's Ethel Ennis, whom Benny Goodman featured at the Brussels World Fair, is singling at Philadelphia's Showboat cafe during the Valentine to Washington's Birthday stretch.

Speaking of the Brussels Fair, reminds that Louis Armstrong's 45,674 votes for "favorite musician," was tops . . . Satchmo led Benny Goodman, who was second, by 17,529 votes.

Ernestine Anderson has pacted a new personal manager . . . . John Levy. . . . Johnny Mathis is due back in the States from his Australian tour late this week. . . . Count Basie to do an encore at Chicago's Blue Note in January.

Because there was such a heavy demand for tickets to Erroll Garner's Sunday (8th) concert at Kentucky State College, the affair had to be shifted from the college auditorium to a high school gymnasium where 3,000 could be accommodated.

"Never Doubt Me" is title of the tune Capitol Records chose to launch ex-Lunceford vocalist, Danny Grissom, on his platter career. . . . Ed. Townsend, another Capitol chattel, made it two hits in a row with his "When I Grow Too Old to Dream" disc. Ed's earlier score was "For Your Love."

Gene Gammage has taken over drums in the Oscar Peterson Trio since the split between Oscar and the veteran percussionist, Herb Ellis. . . . Dakota Staton wowing 'em at New York's Copacabana. . . . The Billy Williams Quartet booked for March engagement at Houston's (Texas) spanking new Tidelands Cafe.

Variety "Best Bets" for the week list at the top Lloyd Price and his "Stagger Love," underside of which is "You Need Love." . . . Meantime, same paper discloses that Tommy Edwards' "It's All In the Game" continues as the nation's No. 1 seller on coinbox circuit.—SAM LACY.

EARTHA KITT

Kitt star kitten at 'Command' show

LONDON — The Royal Command show at the London Coliseum last Monday night, might possibly have fallen flat on its face had it not been for the presence of Eartha Kitt in the lineup of talent.

Eartha was easily the most warmly received of the artists on the program.

Although she did only two numbers, Miss Kitt was the only performer able to penetrate the audience reserve and receive an encore. Later, she and Pat Boone, who occupied top billing with her in the performance proper, were presented to Queen Elizabeth.

Others received by the Queen at the same time included Frank Sinatra, Danny Kaye and Curt Jurgens.

BOONE'S performance on the bill was the victim of a starchy reception, needing a younger audience to achieve his effort.

Among 20 newcomers, the major click was by Roy Castle. Other top items included Antonio and his dancers along with excerpts from "Merry Widow" and "My Fair Lady."

* * *

THE 12 - YEAR - OLD pattern of Royal patronage of show business was temporarily ended last week when the Queen, having bowed out of the annual Royal Command gala, attended a charity preem of "Me and the Colonel."

However, the Monarchy gave its usual backing for the annual vaudeville show in aid of the Variety Artists Benevolent Fund.

"HE'S ALL MAN," beams Eartha Kitt after a chat in London with Britain's [illegible] Philip, the Duke of Edinburgh and husband of Queen Elizabeth. The get-together was at the Coliseum during the Royal Variety Show. "A very nice man and so witty, too." said Eartha.

49c(1) (a) 1958

Around the Theatrical World

Sidney Poitier for '58 Academy Award

By GEORGE E. PITTS

THE FIRST LEGITIMATE Negro claimant to Academy Award acting honors finally has arrived. For a long time Negroes, viewing others of their race on the screen, have been inclined to ballyhoo those performances out of proportion. They point up mediocre acting parts featuring Negro actors and actresses and allow sentiment to color their reasoning. Critical Negroes fail to realize that the handful of Negroes in Hollywood are but a drop in the bucket compared with the thousands of white thespians in the movie capital. The Academy Award judging is real tough when a Negro aspirant is rated with the vast number of whites who turn out fine acting performances each year. They also fail to realize that very few Negroes ever have been featured in roles which could make an Academy Award candidate out of them. It is for reasons such as this that the race has never had any serious contenders for the coveted Oscars. But, now we can point to Sidney Poitier, the first Negro actor to "arrive" in Hollywood. I would like personally to boom him for Academy Award honors this year and congratulate him for a great job in "The Defiant Ones," in which he co-stars with Tony Curtis. This sensitive young man has revealed a rare grasp of the qualities that make a great actor.

Pitts

In "The Defiant Ones" he exhibits charm, bitterness, seething hatred, compassion and possession of one of the rarest qualities of the actor — naturalness. I doubt that Poitier has ever been faced wtih a more demanding performance than confronted him in "The Defiant Ones." The rugged action in the film took every bit of 6'2½", 185-pound frame and most of his mental aggressiveness to master. No Johnny-come lately, this is Poitier's' 10th movie role. Already this year he has won the Berlin Film Festival Award as top actor of the year. When Academy Award time rolls around this year I think the name of Sidney Poitier should be in the nominations for Hollywood's best male performance.

■

• **RAN INTO King Pleasure (I'm In the Mood for Love) here in Pitsburgh, gigging at the Midway Lounge this week. Says he has eyes for forming another group of his own soon . . . Krazy Kris Kolombo continues for the third straight week to pack Pittsburgh's Hurricane, nightly. That Gil Askey on trumpet is something else again . . . Dig this: Ella Fitzgerald, her usual masterful self, and Oscar Peterson's group, flopperooed, drawing only $5,000 gross at Pittsburgh's Syria Mosque. Maybe it was because Lawrence Welk drew $12,000 the night before.**

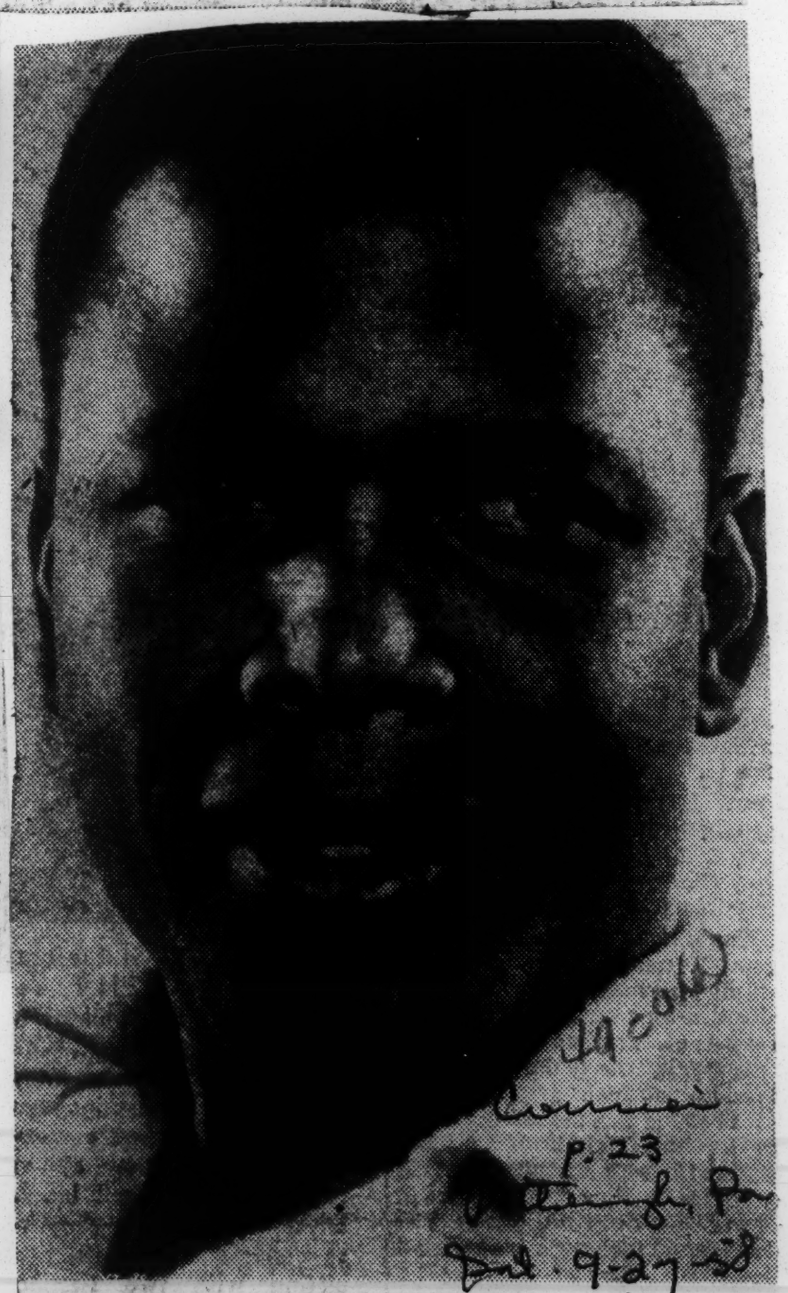
■

• **DIAHANN CARROLL'S hubby, Monte Kay, becomes the general manager of United Artists Records in the latest shakeup . . Her rock 'n' roll composers Curly Williams, Otis Blackwell and Churchill Kohlman (Cry) are out after record companies, claiming they have been cheated out of many royalties. It's high time, cats, . . . if there's a better bassist than Ray Brown, show him to me**

Kenny Scott

■

• **WHATZIZ ABOUT pretty NY redhead model Elaine McNeal Smith and her attorney hubby having Splitsville in mind? . . . a spy told me that a NY women's editor (newspaper) is dating young men one-half her age and teaching them to play tennis. What's wrong with that? . . . Testimonial coming up for Bill Powell, program director for Pittsburgh's station WEEP, about to embark for other parts, by record distributors and civic leaders for work with young**



Top Actor— Sidney Poitier, who has already received the coveted "Silver Bear" award of the Berlin Film Festival as "Best Actor" for his performance in Stanley Kramer's daring drama, "The Defiant One," is being mentioned for Academy Award honors. Last week it was learned that Poitier is assured the nomination for the top Academy Award as the best actor of the year. This would mark the first time that an artist of his race has ever been so honored for a starring role.

49c(1) (a) 1958

Poitier left pinboy, ditch jobs to become 'do-it-yourself' actor

BY SIDNEY POITIER

NEW YORK — Long before the "do-it-yourself" craze swept America, I claimed to be a "do-it-yourself" man.

It wasn't my hobby but my business — acting on the "do it-yourself" plan.

The only reason I tried acting in the first place, I must admit, was because I thought it would be an "easy way" to make a living. At the time I was working as a longshoreman, and before that, as a pin boy, parking lot attendant, construction worker, ditch digger and truck driver.

As a kid in Nassau, I'd helped work my father's tomato farm. None of it was easy, nor did any of it do much to train an actor.

* * *

I READ, one day, that the American Negro Theatre in New York was looking for actors, and I decided "That's for me." My audition was horrible as I feared, but I did get a job backstage and by pushing myself, I graduated to bits and finally, to playing leads.

Then I went after Broadway and then got into films, starting with "No Way Out" in 1949.

* * *

WHEN I say I'm a "do-it-yourself" actor, I don't mean to minimize the many things I have learned from the directors of three Broadway plays and ten films. Nor do I mean only that I've never been formally trained for the profession.

I just don't believe that "breaks" really influence an acting career. It's my experience that an actor has to go after every part he wants to play, whether he is a beginner or a star, and once he gets it, he has to work on it.

He has to "do-it-himself" indeed.

* * *

YES, I got over the idea that acting is "easy." It's easier than digging ditches or loading ships, true, but it's work.

One of the hardest jobs I've ever had to do — and also one of my best opportunities— was co-starring with Tony Curtis in Stanley Kramer's "The Defiant Ones."

We play convicts who escape from a chain gang — he's a white man who hates colored and for reasons of my own, I hate him. Besides this conflict, we undergo all manner of physical hardship.

But Kramer is "my kind" of director. He knows what he wants, but he also respects an actor's desire to get "inside" a character and to a great extent his direction to me was, "Do it yourself."

STAR GAZING

Waldorf phoning Belafonte; Cole, Julie London paired;

The Waldorf-Astoria, which as recently as four years ago had never used a tan artist in its famed Empire Room, is burning up the trans-Atlantic wires in a frantic effort to get Harry Belafonte back from Europe for its season opening next week.

Belafonte is being sought as a replacement for Edith Piaf, the original feature of the premiere. Piaf was sustained injuries in an automobile accident and had to cancel out . . . When Belafonte played the room last year, he took down $35,000 per week . . . It's safe to say that the W-A will have to go higher if they succeed in getting him to return on such short notice.

There's a big reason why Erroll Garner will be on CBS-Radio's "The Voice of Music" for the remaining two Sundays in September . . . Garner, who just completed three appearances on this popular program, playing excerpts from his new album "Paris Impressions," has been deluged with requests to play the album's entire 12 sides. Hence, the unusual engagement.

Metro-Goldwyn-Mayer has started selling "Night of the Quarter Moon," with Nat King Cole in a featured spot alongside Julie London and John Drew Barrymore . . . The same studio has placed ex-New York model Maggie Pierce under contract for use in its forthcoming production, "The Beat Generation."

The new Dakota Staton album, "Dynamic," is a promising package . . . included are "Let Me Off Uptown," "Night Mist," "Some Other Spring," "Cherokee," "Anything Goes," "When Sunny Gets Blue," "Little Girl Blue," "It Could Happen to You," "They All Laughed," "I Wonder," "Say It Ain't So, Joe," and "Too Close for Comfort."

Reports have rock and roller Larry Williams keeping the telephone company in business via long-distance dialing to singer Ruth Brown . . . especially since her rumored breakup with hubby Earl Swanson . . . Vocal background on the recently released Della Reese album of gospel songs, is supplied by the Detroit church choir with which Della sang when she was a teen-ager.

Carmen McRae set for New York's Village Vanguard beginning September 30th and ending three weeks later . . . Al Hibbler presently at the Clover Club, Peoria, Ill. . . . Chicago Blue Note lineup includes Dakota Staton October 15th and Sarah Vaughan November 11th.

Dorothy Donegan inked into the new VIP Room, Chicago, November 19th . . . Cloister Room (same town) gets Lonnie Sattin on October 21st.

New release by the Platters, already tabbed a "surefire fall hit," is titled "I Wish" . . . Capitol Records has a fresh new sound in its interracial quintet, the Fascinators . . . Current offering is "Chapel Bells," with a flip side of "I Wonder Who."

Tommy Edwards, long knocking at the door of top-selling discs but never quite opening it, appears to have a solid threat in "It's All In the Game" . . . Sam (the Man) Taylor and his reed work overtime on his new platter, "Man That's Choice!"

According to ANP columnist Darcy DeMille, Sarah Vaughan put an effective silencer on a white news photographer assigned to cover her marriage at Chicago's City Hall last week. . . . DeMille describes the scene: "The shutterbug told Sarah to 'roll your eyes and smile at your hubby' . . . But Sassy sassed back, 'I'm no comedian, you'd better get on with your picture.'"—SAM LACY.

Theatrical Round-up

Cinerama Star—Ramins, 18, star of the film, "Cinerama South Seas Adventure," poses prettily as she visited New York recently. The champion hula dancer of Tahiti says that on the island of Bora Bora, where she was born, there are no worries because there's nothing to worry about — just have a good time.—Wide World Photo.

49c(1)(a) 1958

Herald Tribune photo by Morris Warman

Martha Graham as she appears in "Clytemnestra."

The Piper Is Paid For Miss Graham

By WALTER TERRY

Martha Graham, the most illustrious of America's modern dance artists, will open a season of repertory Tuesday at the Adelphi Theater. And this is news, for despite her international fame and her long-proven box office appeal, Miss Graham has not appeared on Broadway in an independent repertory engagement since 1953 (she did, however, participate in the festival of American Dance in New York in 1955). One may ask, with complete justification, why the long gaps? The answers are several but the limited and widely spaced seasons by one of the world's great performers may best be explained by one word, "money."

In a very real sense, Miss Graham pays for the privilege of dancing, for unlike a ballerina, who receives a nice salary for performing (although the company she works for may have financial problems), or a commercially successful dancer, who earns his way via the movies, television or Broadway shows, Martha Graham must pay for her elaborate productions and for her dancers and also stand the tremendous expenses entailed in performing for a limited time in a Broadway house. Miss Graham simply cannot afford to perform as often as she, and her public, would like.

This year, as in other seasons, aid has come from the B. de Rothschild Foundation, the organization which will present the Graham company in two weeks of repertory. Lest any one should get the impression that Miss Graham simply sits around waiting for an opportunity to dance and for funds to do it with, let it be said right now that the celebrated dancer has been intensely active in two areas: performing outside her homeland and creating new works for the dreamed-for season.

A successful European tour in 1954, a triumphant tour of the Orient in 1955-1956 (under the auspices of the President's program for cultural presentations) and a solo performance at the Berlin Festival in the fall of last year have been of inestimable value to American prestige abroad. Now, at last, Miss Graham is returning to Broadway to allow her own countrymen to see her and her company in six reportory favorites and in two brand new works, the fruit of her continued creativity.

A "first" for Miss Graham will be "Clytemnestra," for although the star has given dance adventure to other figures from the classical Greek drama (Jocasta and Medea) the new work will mark her initial excursion into a program-long theater piece. "Clytemnestra," staged in four acts, derives its theme from a speech of the villainess-heroine, "Why must I go dishonored among the dead?" and plots its course from the anguished queen's cry in Hades through the visions of the past which she summons up as clews to her downfall to the final recognition of her damnation.

Dance Cast

Graham will be Clytemnestra, with a score for orchestra and two voices by Halim El-Dabh and decor by Isamu Noguchi. will have Miss Graham in the title part. Assisting her in leading roles will be Yuriko (Iphigenia), Helen McGehee (Electra), Matt Turney (Cassandra), Ethel Winter (Helen of Troy), Paul Taylor (Aegisthus), Bertram Ross (Agamemnon and Orestes), Gene McDonald (Hades, Paris and other roles).

The second novelty, "Embattled Garden," with a new score by Carlos Surinach and decor by Noguchi, is laid in Eden (rather than in Hades) and will be danced by Yuriko as Eve, Mr. Ross as Adam, Miss Turney as Lilith and Glen Tetley as the Stranger (could this be the serpent?).

In addition to dancing the lead in "Clytemnestra," Miss Graham will appear as Jocasta in "Night Journey"; Medea, in "Cave of the Heart"; as one of the three Bronte sisters in "Deaths and Entrances" and as the wife in "Appalachian Spring." The Graham company will perform without the star in "Diversion of Angels" and in "Seraphic Dialogue" (based on the figure of Joan of Arc).

Well, Miss Graham has returned to us and one may hope that she will make a repertory season an annual event for as long as her celebrated career, which was formally launched in 1920 when she was a featured performer with the Denishawn Dancers, shall continue.

Off Broadway

The Dance Center of the 92d St. Y. M. and Y. W. H. A. last Sunday afternoon presented the fifth in a series of six dance concerts supervised by Doris Humphrey. The program included new works by Donald McKayle and John Butler and Pauline Koner's intensely dramatic "Cassandra" along with her "Concertino in A Major," in its first New York showing.

Mr. Butler's new creation, "Triad," is a stunningly choreographed theater piece, wonderfully rich not only in its movement inventiveness but also in its sometimes witty, sometimes poignant evocations of varying moods. The scene is a presumably good-grade flop house (if there is such a thing). Three men are sprawled in bunks. A slattern runs the place. In an ensuing dream, the woman becomes a child and joins one of the men in a frolicsome, innocent game with a batch of balloons. The second dream, with another of the three men, brings with it the passion, the discovery and the disillusionment of young love and the final dream, with the third man, is a dance of spangled, experienced desire.

The separate accompaniments for the three dreams indicate quite clearly the work's contrasting styles and moods, for the three composers are Serge Prokofieff, Peggy Glanville-Hicks and Duke Ellington. But if there are striking contrasts, there is also dramatic and thematic continuity as Mr. Butler unfolds his dance images, plumbs the feelings of the heart and exploits the prowesses and delicacies of the human body. Beautiful dancing by Carmen de Lavallade, Charles Saint Amant, Glen Tetley and Buzz Miller gave "Triad" a highly auspicious premiere. True, further performing will be necessary before some of the choreographic complexities appear exciting and perilous, rather than difficult, but the four dancers surmounted all but a few obstacles with fine eclat.

Mr. McKayle's "Muse in the Mews," a charming but not yet quite jelled dance involving a mischievous, jazzy and ingratiating muse, two lovers, a dreamer and a pair of chicks, was excellently danced by Mr. McKayle himself and by Kevin Carlisle (who did a top-notch job as the muse), Al De Sio, Eve Beck and Esta McKayle. Miss Koner, in both her offerings, danced superbly but then this remarkable artist never lets us down.

In the evening, I traveled down to the Henry Street Playhouse to see Murray Louis in the closing performance in his series of four recitals. Assisted by members of the Playhouse Dance Company, Mr. Louis appeared in three of his own works, "Journal," "Quartet" and "Incredible Garden." At the moment, I won't delve into the choreography except to say that much of it is interesting and imaginative if a trifle on the cool, remote side of things. It does, however, show off this young man's dance powers nicely and the powers are considerable. For Mr. Louis has a wonderfully disciplined dancing body which he uses expertly for everything from exactly placed balances and high leg extensions through resilient leaps and light-footed pacings to eloquent gesture. Here is a real artist. It is a pleasure and privilege to watch him move.

Herald Tribune photo by Morris Warman

Martha Graham (center rear) and members of her company in a dance design from the new "Clytemnestra."

Ella Fitzgerald To Star In Spec By JATP Maestro

By HILDA SEE

Ever so often there arises the rge in this corner to go to bat, complain and blast errors of commission that stem from omission of a deserving person. Such a subject has been with us for sometime in the matter of staging jazz shows on television.

We have in mind the numerous "Jazz Spectaculars" staged with potlightings on the style, music spotlightings on the style, musIC ind performers but with unqualified narrators sharing in the glory.

Certainly expediency may have motivated some of the choices. (mention in their columns,) Self styled "jazz critics" whose importance stems from their association with magazines and news papers as columnists and feature writers. Yet one must wonder if what they are professing to know about the subject at hand is the McCoy. To this corner it is truly a case of, what someone once asked "What can a plumber be expected to know about dressmaking?"

Down to brass tacks it is doubtful if any of the so-called experts on jazz have ever played an instrument or sang even a short chorus of blues in public. Generally what they write is stolen from a careless musician (who knows but isn't interested in facts) who wishes to say things that will get his name in public print. It was Louis Armstrong who once said: "Tell a reporter the truth and it will be printed only if your story jibes with what he wishes said." Then the great satchmo added, "tell him a cockeyed story, even one without fact, that fits his bylined piece and the whole paper is yours."

Perhaps the one man who knows jazz and what it is all about is Norman Granz who heads the popular group called "Jazz at Philharmonic." Norman knows mainly because he hears the truth and nothing but the truth as it is spilled by experts of the style. He has a better chance at knowing simply because he is the only impresario who lives with his artists at all times. When one of Granz' packages is on tour you'll find Norman with his stars at all times. The guy sleeps in same hotel; eats at same table and is with them on and off the stage. He doesn't have to be told a story. Rather the guy just listens attentively and what the "experts say" comes his way without asking.

Well, after months of using the other fellow one of the major chains has decided to air a spectacular with Granz and Bob Bach as producers.

Plan calls for Ella Fitzgerald occupying the top most spot on the program. But there will be other guests of jazz, blues and bop on the show. Norman knows what is needed and is in a position to land the best. He has shown that by naming Ella Fitzgerald and then sitting down to cast around her. Dollars to doughnuts the program will be one of the finest ever offered a viewing public.

Pearl Primus Protege Thrills In First Concert

NEW YORK, (ANP) — Appearing at St. Mark's Playhouse last week, Percival Borde, Trinidadian dancer, and his troupe thrilled audiences with a program based on African, Indian and Caribbean native music.

The tall, athletic-looking Borde was accompanied on the program by Miss Pearl Primus, the Broadway dancer actress who discovered him while on a visit to the Caribbean island. She appeared as guest artist.

Miss Primus, who has also appeared in movies, invited Borde to come to America and study with her. Later they toured the nation and also Italy and Spain.

Destine dancers off to Brussels

NEW YORK — The internationally famous Haitian dancer-choreographer, Jean Leon Destine, will participate with his company as good-will ambassador for the Republic of Haiti at the Brussels World's Fair.

The Destine company embarked on the French Line's Liberte for Europe last Friday.

The group will have its premiere in Madrid before going to Brussels where it will appear on television as well as in the theatre. The itinerary will also include Italy, Switzerland, Germany, England, Holland and France.

New York Socialite Wed To Negro Entertainer

NEW YORK, Nov. 18 (AP) The marriage of Josephine Premice, Negro entertainer, and Timithy Fales, Social Register son of a prominent banker-lawyer, was disclosed today by a friend of the bride.

Asked if there had been any objection from her husband's family to the interracial marriage, the bride said:

"I'd rather not say. We just want to be left alone and lead our own lives."

The wedding took place last Friday in Miss Premice's Greenwich Village apartment. The ceremony was performed by the Rev. Adam Clayton Powell, Baptist minister and Democratic Congressman.

Miss Premice, 32, is currently a featured performer in the Broadway musical, "Jamaica." It is her first marriage.

Fales, who friends said is about the same age, was previously married to Ellen Wood, a model. She obtained a divorce in Mexico in September.

The bridegroom is a son of DeCoursey Fales, chairman of the board of the Bank for Savings here and a resident of Gladstone, N. J. Father and son are both listed in the 1958 Social Register.

49c(1)(a) 1958

Butterfly Girl really wants drama career

By RALPH MATTHEWS

WASHINGTON

The orchestra blares forth a jumping version of "Poor Butterfly" accompanied by a fanfare of drums and a shapely lass adorned in filmy wings resplendant in fluorescent colors makes her entrance to loud applause.

This is glamorous Jaye Monroe, who is appearing this week at the Howard Theatre, sharing top billing with Louis Jordan and his Tympany Five. Miss Monroe, although practically a newcomer to the professional theatre is recognized as one of the top exponents of the exotic dance.

This is because she begins where other dancers leave off by adding acrobatics to her routine which shows her lithe body off to best advantage.

The mastery of the contortionist's art was not easily achieved but was attained through hard and arduous practice, she revealed.

A NATIVE of Youngstown, Ohio, Miss Monroe started her stage career with the famous dance group at the Karamu Community Theatre in Cleveland, but was given the fine points of the professional stage by Stella (Caledonia) Young, veteran commedienne and contortionist who has been an institution on the Midwest night club circuit for many seasons.

The Jaye in Miss Monroe's name is all she has retained from her first name of Juanita, but she is better known in night club circles as just "The Butterfly Girl."

"I DO not like to be referred to as a shake dancer," declared Jaye, "because shaking is not an important part of my act.

"I have tried hard to lift myself above this form of entertainment by training under the best ballet dancer I could find including Sylvia Ford, formerly of the Katherine Dunham Troup and others, but I have no criticism of those who do this.

"The truth is that many night clubs are looking only for shake dancers and they are the most frequently employed.

"While I try to make the best of the opportunities presented I hope some day to get a real break as a dramatic actress or a singer. Toward this end I am studying dramatics and taking courses at Juilliard School of Music.

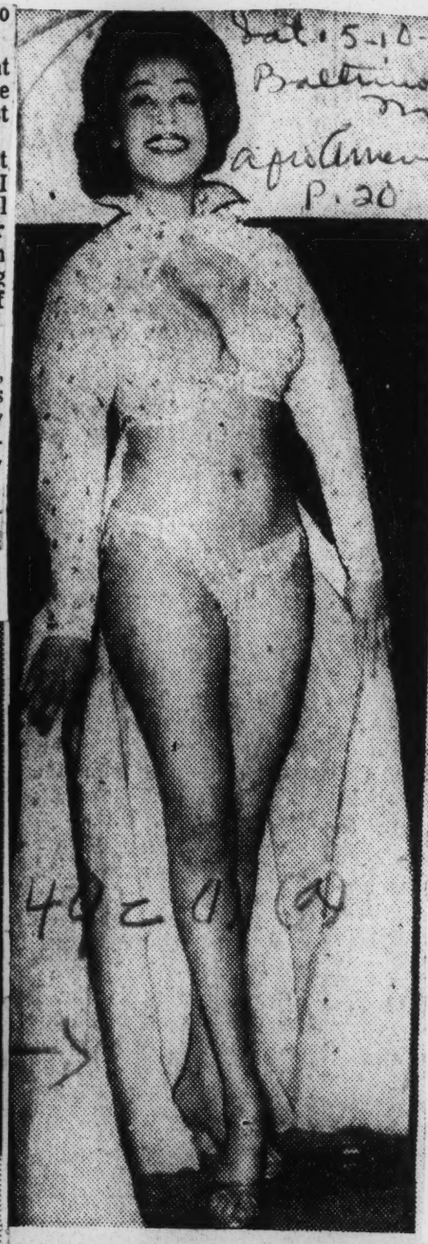
* * *

HER HOBBIES are reading, designing her own costumes and making the tour of New York theatres and clubs constantly on the lookout for new tricks to enhance her act.

By constantly making changes she was able to maintain herself as a star performer at New York's famous Savannah Club for more than a year.

Friedman-Abeles

"SIGN OF WINTER"— Bill Gunn as a distressed student in Ettore Rella's drama opening at Theatre 74 on Wednesday evening.



OUT OF HER CACOON — Shapely Jaye Monroe, Known as the "Butter- Jaye Monroe, known as the "Butter- her the title of the queen of the exotic dancers as she prepares to make her entrance at the Howard Theatre where she is appearing this week.

Geoffrey Holder does concert for Princess

PORT-AU-SPAIN — Dancer-painter Geoffrey Holder appeared at the opening festivities of the West Indies Arts Festival here in Port-au-Spain, in conjunction with the opening of the first West Indies Federation Parliament.

Holder's concert, first in a series, was given for Princess Margaret and an audience of dignitaries gathered to commemorate the artistic and political achievements of the West Indies, and marked the six-foot-six dancer's first professional appearance in his native city since achieving stellar stature as a dancer, actor, and painter in America.

WINNER OF a Guggenheim Foundation Fellowship for creative painting, the first Trinidadian to be so honored, Holder had an exhibition of his paintings at the West Indies Festival.

He will return to America to complete the costumes he is designing for John Butler's Dance Group in which his wife Carmen De Lavallade is a solo performer and which will perform at Gian-Carlo Menetti's Festival of Two Worlds in Spoleto, Italy, where they are now rehearsing.

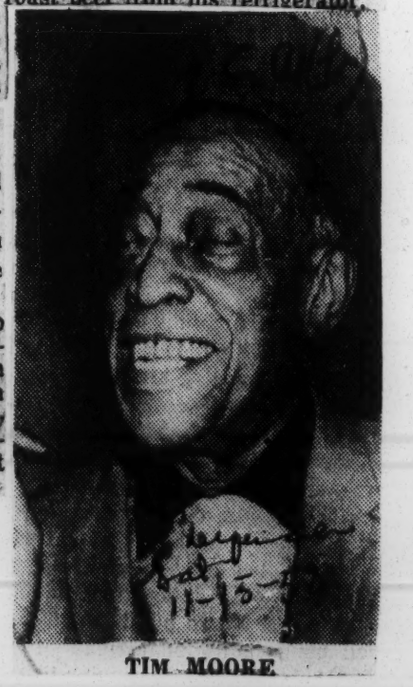
Another laurel was added to Holder's versatility when he attained the $16,000 plateau on the $64,000 Television program Tuesday night, bowing out because of his scheduled departure for Trinidad and the West Indies Arts Festival.

Say 'Kingfish' Critically Ill

LOS ANGELES — (UPI) — Actor Tim Moore, the "Kingfish" of the "Amos 'N Andy" television show was in cridical condition last week at Los Angeles General hospital with a respiratory ailment.

The colorful 70-year-old actor, who until recently appeared regularly as a night club performer, has been ill since Oct. 10, but the seriousness of his condition was not known until Saturday.

Moore has been in the headlines several times recently, once when he admitted firing a pistol in his home last January after accusing his wife's relatives of taking a roast beef from his refrigerator.



TIM MOORE

Dunham at Odds With U. S. State Department

NEW YORK—Katherine Dunham, world renowned dance impresario, took time out from the writing of her autobiography in Tokyo to wonder out loud why her company has been ignored by the American National Theatre Academy for a State Department sponsorship.

In a signed article from Tokyo by Dave Jampel of Variety, the renowned artist stated that the time is now ripe for the State Department to utilize her company. This group has played 38 countries in the last 10 years of its 20 years of existence. All under self-sponsorship. Feeling that she has done a worthwhile job of clearing the air of a lot of the corrosive facts about America, she is asking for all transportation expenses, relief from corporation taxes and a positive guarantee against losses.

In the article, Miss Dunham complains that the Dunham Theatre Productions, Inc., are being continuously subject to U. S. unemployment funds payments without being able to claim the benefits which would be ours were we employed in the United States. We are now being penalized in a tax crisis with the American Government which is demanding payment of unemployment insurance and social security for many years that we worked outside of the U. S. with no consideration to whether the local governments collected the same or not.

This is in dollars, which in many countries can only be bought on the black market and in instances of countries which had no official exchange rate at the time, at costs double the amount we were receiving.

"So to satisfy the records of our U. S. accountant of payments to the American Government, I have been forced to spend many years buying black market dollars and then figuring out how to get them to America.

"Another way I have attempted to equalize the situation," Miss Dunham explained, "was to appear at Las Vegas clubs and other bistros in the U. S. to earn dollars to try to catch up with the increasingly out-of-hand situation."

Miss Dunham, now creating in the literary field, plans to resume her world touring when she completes her current book. She mentioned that her company, with its 95 per cent Negro personnel and with its choreography derived from Negro cultures, is in a unique position to clear the air of misunderstanding that now prevails in foreign areas regarding the American Negro.

In arguing for State Department assistance, she said her company "has given a certain pride to the American Negro in presenting his lore and himself with dignity and cultural values. We made attractive for general consumption the thing which has been avoided because it had always had a burlesque element," she affirmed.

The Week's Events

This week will see a seven-performance dance festival at the Seven Arts Center, 120 Madison Avenue, near Thirtieth Street. Members of the center's dance faculty will constitute the chief performers, along with a guest artist, Jean Cebron, from South America. They will appear in the center's new arena theatre.

The schedule for this series and for the other events of the week is as follows:

Dance Festival
Seven Arts Center
120 Madison Avenue

TUESDAY—Jean Cebron.
WEDNESDAY—Talley Beatty.
THURSDAY—Bhaskar and company, including Leticia Jay, Rosemerry, Jaganath.
FRIDAY—Talley Beatty.
SATURDAY, SUNDAY (Mat. and Eve.)—Edith Stephen and company, including Sandra Corff, Lenore Harris, Sheila Hellman, Paula Leland, Mike O'Brien, and Mr. Beatty.

Other Events

Today

PAUL SWAN, Studio 90, Carnegie Hall; 8:30. (Evelyn Hansen, pianist).
Leaves from an Ancient Persian Manuscript, Movements Seen and Unseen in Nature, To Those Who Have Died on the Battlefield, Legend of the Greek Shepherd, Forgotten Dreams, Homage to Rimsky-Korsakoff, Bacchanale of the Desert; plus speech: "Beauty and Ugliness Are in the Eye of the Beholder."

Monday

DIANE QUITZOW, New School for Social Research, 66 West Twelfth Street; 4:30. Demonstration-discussion with Walter Sorell on Isadora Duncan and the twentieth century in series on "The Dance as Theatrical Experience."

Friday 13

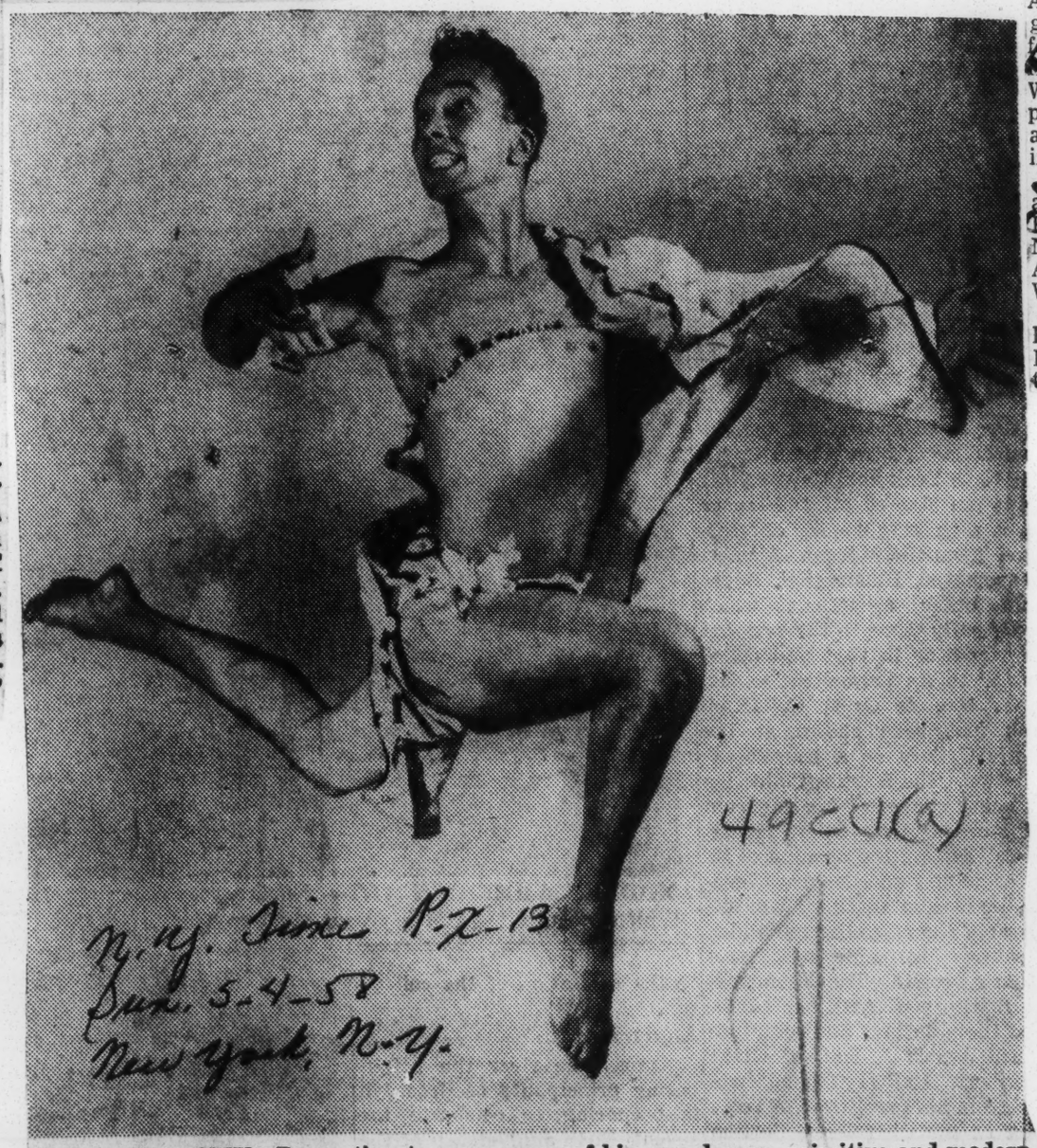
TERESITA LA TANA and company, Actors' Playhouse, 100 Seventh Avenue; midnight.
Sevilla (Albeniz), La Boda de Luis Alonso (Jeminez), Soleares, Campesina, Conquista, Danse Huichol, Carmen La Sevillana (Balaguez), Sorango Gitano (Pompey), Zapateado (arr. Perez), Farruca (Barbadillo), Carmen (Bizet), Sacromonte (Turina), Sevillanas, Bulerias.
Company includes Fernando Ramos, Rolando Galicia, Eugenio Aversa, dancers; Jesusillo De Jeres, guitarist; Roy Kelegian, pianist.

Saturday 5-4-58

JEAN-LEON DESTINE and company, Y. M. and Y. W. H. A., Ninety-second Street and Lexington Avenue; 8:40.
Ibo Dance, Baptism of the Drum, Slave Dance, Les Cavaliers, Fife Interlude, Merengue Carnavalesque, Haitian Lullaby, Céremony Bembe, Caribbean Bambocne, Les Bambocheurs, Spider Dance, Yoruba Bakas, Drums of Haiti, Witch Doctor.
Company includes Marguerite Adrien, Shawneequa Baker, Delores Brown, Merle Derby, Thelma Hill, Charles Queenan, Shirley Spicer, Arthur Wright, dancers; Edner Calvin, Alphonse Cimber, Max Morisset, drummers; Herblee, fifer; Antoine Duverge, de Pradines Sisters, Raoul Perodin, singers.

Next Sunday

FRED BERK REPERTORY DANCE COMPANY, Y. M. and Y. W. H. A., Ninety-second Street and Lexington Avenue; 2:40 (Fred Berk, director).
By Lee Becker—Out on a Limbo (Blakey).
By Kevin Carlisle—Divertimento for Dancers (Perisichetti).
By Jeff Duncan—Three Fictitious Games (Poulenc).
By Linda Hodes—Carley's Wife (Blitzstein).
By David Wood—Country Style (Thompson).
Company includes Dov Alton, Paul Berensohn, Aryeh Cooper, Barbara Dolgin, Jan Goldin, Gila Melandoff and Joan Parmer. Guest dancers include Miss Becker, Mr. Carlisle, Mr. Wood, Roberta Ampel, Jim Gardner, Maureen Gillick, Margot Harley, Kiki Minor and Ken Urmston.



TALLEY BEATTY—Presenting two programs of his own dances, primitive and modern, in series of festival performances sponsored by the Seven Arts Center this week.

Aim to keep tan actors active

NEW YORK CITY (ANP)—A new colored play producing group, "Theatre 25," has been formed with the assistance of Kenny Greenand his associate, Weston Murray, for the purpose of keeping colored actors and actresses before the public in good plays.

The first presentation will be a dramatic recital of Jean Paul Sartre's "No Exit" on November 16 at the Lexington Avenue Young Men's-Young Women's Hebrew Association.

Donald Julian, Kenneth Whitlock, Constance Mitchell, and Lynn Hamilton are included in the all-colored cast.

DOROTHY DANDRIDGE

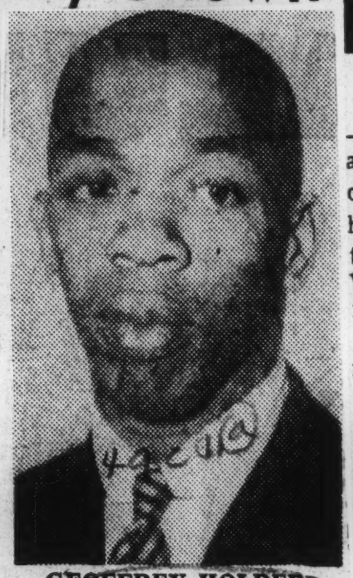
Lovely singing star Dorothy Dandridge has captivated supper club audiences all over the world, and has won notable success as a dramatic actress. Her screen portrayal of the fiery, seductive "Carmen Jones" was hailed by critics and audiences, and won her some of filmdom's most coveted awards.

Holder's Art, 'In Style Of Modigliani,' Shown

Paintings by Geoffrey Holder, the 27-year-old dancer and actor from Trinidad, will be shown at the Domino Gallery, 1626 Wisconsin avenue N.W., today through April 15.

The towering television performer of "The Bottle Imp," "Aladdin" and other shows, describes his art work as in the style of Modigliani. Most of his paintings, he said, are inspired by his wife, Carmen, also a solo dancer.

"They all look like her," he explained, "with her long, graceful neck."



GEOFFREY HOLDER
Actor-Painter

"Quiet Moments

The elongated line, as a matter of fact, is characteristic of the paintings as well as the person of the 6-foot, 6-inch-tall honorary "cultural exchange ambassador of Trinidad."

The exhibition, including a group of paintings from the Barone Gallery in New York and a dozen new ones depicting "quiet moments of people," had not arrived at the time of an interview yesterday.

But Mr. Holder said he calls on human figures and vibrant colors to "sort of meet and tranquilize each other."

Will Dance in "Aida"

Winner of a Guggenhiem Art Fellowship in addition to his other artistic achievements, he started painting at the age of 15. He came to this country about five years ago, bringing a group of seven dancers, after having earned the money with his paintings, he said.

He is rehearsing to dance in "Aida" with the Metropolitan Opera next month, and working on a book of Caribbean folk tales. He also has started work on a new exhibition of paintings of people in the theater.

In addition, he designs costumes and choreography, sings, writes music, poetry and plays, and is a photographer.

Mr. Holder lives in New York with his wife and their baby son, Leo.

Geoffrey Holder Dances For Princess Margaret

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49c(1) (b) 1958

Muriel Smith heads fine cast in play about Mrs. Bethune

"THE CROWNING EXPERIENCE"
THE CAST

DAN WOOSTER Vernon Slaughter
SCHOOL CHILDREN Oteal Sloan, Yvonne Tucker, Anna Marie, Marilee and Lolly McCurdy, Victor and Tony Slaughter
CHARLIE WINTER (the boy) George McCurdy
EMMA TREMAINE Muriel Smith
SARAH SPRIGGS Ann Buckles
JULIE TREMAINE Susie Cabanero
POLICEMAN Murray Carlisle
CYRUS Q. SPRIGGS Harold Sack
MRS. SPRIGGS Denise Hyde
CHARLIE WINTER (the man) Louis Byles
C.A. FORRESTER Charles S. Wishard
JOHN BLANEY Robert Anderson
STADIUM CLEANER Ted Nichols
CLUB STEWARD Sam Hay
MAN FROM THE "TIMES" Gervas Reesor
PRESIDENT OF THE LADIES LITERARY CLUB Mrs. John Henry Hammond
POLICEMAN Gunnar Guldseth
An american couple Leland and Margaret Holland
GRADUATES OF TREMAINE COLLEGE The Bethune - Cookman College Choir
FOOTBALL FANS & PRESS REPORTERS — CLUB WOMEN DELEGATES TO THE WORLD ASSEMBLY AT MACKINAC ISLAND

By RALPH MATTHEWS

The colorful life of Mrs. Mary McLeod Bethune forms the basis of "The Crowning Experience," the latest production of the Moral Re-Armament organization at the National Theatre with Muriel Smith, Broadway and European singing star, in the leading role.

The production designed primarily to propagandize the philosophy of Moral Re-Armament and the effect it has on individuals groups and nations manages through expert staging to reach the heights of first class theatre which at times approaches Broadway dimensions.

While the majority of the cast are admittedly amateurs who have deserted other and varied professions to contribute their bit to the cause, the presence of such stars as Miss Smith, Ann Buckles and Susie Cabanero lifts the production to the level where the sermonizing is made palatable by the sugar coating of satisfying entertainment.

* * *

THIS IS ESPECIALLY true in the musical portion of the show in which a number of original numbers are superbly rendered by the stars.

Miss Smith, whose artistry was established in such productions as "Carmen Jones," "South Pacific" "The King and I" and the film "Moulin Rouge" brings to the characterization a warmth and sympathy which won the hearts of the audience.

While it is admitted that the play is based on the life of Mrs. Bethune and many incidents depicted are true excerpts from her life, the fictional character is really that of a Mrs. Emma Tremaine who established as school for underprivileged youth which grew to an outstanding institution as the founder also grew in stature as an influence in the nation.

THE AUTHORS took poetic license in introducing a daughter into the script expertly played by Susie Cabanero, an accomplished soprano from the Philippines. Her role ran parallel to that of Sarah Spriggs, the daughter of a philanthropist who helped Mrs. Tremaine establish the school brilliantly portrayed by Ann Buckles.

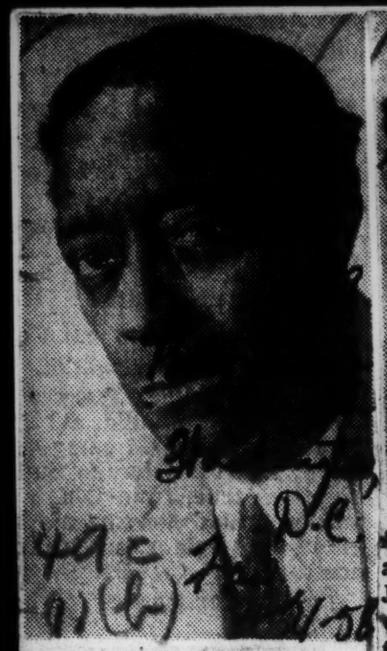
Miss Buckles handled her role superbly reflecting her experience gained on Broadway in such musicals as "The Pajama Game" "Mister Wonderful" and other productions.

Other outstanding portrayals were contributed by Louis Byles a concert and radio artist from Jamaica who abandoned a profitable law career to aligne himself with the Moral Re - Armament movement and Vernon Slaughter, as right hand man to Mrs. Tremaine.

From these stars the production grows to enormous proportions with the cast sometimes numbering more than 100 representing all nationalities and races and creeds reaching a crescendo in the finale entitled "The World Came into my Heart" which becomes a physical reality as well as well as a musical tribute to brotherhood.

Possessing a more dramatic impact than the play itself was the apparently impromptu introduction of distinguished visitors from many nations who testified through interpreters their impressions of the Moral Re - Armament movement which assumed the aspects of a religious revival service. In addition to the soloists the musical portion of the play was enhanced by the Bethune-Cookman College Choir. The production came to Washington after running for several months in Atlanta, Ga. It will be presented here nightly through June 28th. Admission is free and tickets can be obtained by calling the box office of the National Theatre.

MURIEL SMITH
Has lead role in "Crowning Experience"



In African Drama

Juan Hernandez has the role of an understanding minister in the Playhouse holdover, "Mark of the Hawk," set in Africa.

SIGNED FOR DRAMA: Ruby Dee, who will appear with Sidney Poitier and Cuadia McNeil in "A Raisin in the Sun." It is scheduled to open here Feb. 10.

ACTRESS TO AFRICA—Attractive and talented Berthine Walden Jordan of Jacksonville will be one of the featured performers with the Florida A & M Playmakers who are to tour North, Central, East and West Africa in the fall. The tour is being made under President Eisenhower's Special International Program for cultural presentations. She will play the title role of Medea in Jeffer's Adaptation of Euripides' "Medea" which will be one of the plays given by the Playmakers while on tour. (A & M Staff photo by Horace Jones Jr.)

SIGNED: Claudia McNeil, who will appear with Sidney Poitier in "Raisin in the Sun." The play, written by Lorraine Hansberry, will be produced by Philip Rose and David Cogan.

49c(1)(b) 1958

49a(3)

Times, N. Y. - New York N.Y. Sun. 6-8-58

The New York Times (by Sam Falk)

REVIVAL—A scene from Kurt Weill's "Lost in the Stars," to be heard Thursday at the City Center as part of the New York City Opera Company's season of operas by American composers. Seen here, left to right, are José Quintero, the director; Shirley Carter, as Irina; Lawrence Winters, as Stephen Kumalo; Nicholas Joy, as James Jarvis, and Olga James, as Linda. Julius Rudel will conduct the opera, which has a libretto by Maxwell Anderson based on Alan Paton's "Cry, the Beloved Country."

By HOWARD TAUBMAN

"LOST IN THE STARS" means well. Like Alan Paton's novel "Cry the Beloved Country," on which it is based, it is on the side of the angels.

But the agony of the Negroes — and the whites — in South Africa is deep and the ending unforeseeable. Paton's novel could not encompass it but made an affecting approach. Maxwell Anderson's text for "Lost in the Stars" inevitably cannot encompass Paton's story, and Kurt Weill's music does not even measure up to Mr. Anderson's book.

This department does not take a mechanical view of the operatic form, and it has no objection to the inclusion of "Lost in the Stars" in the City Center season of American opera, even if it is more play than opera. The quarrel here with the piece is that its music functions superficially. It rarely adds the depth and compassion that it can and should bring to a big theme.

And yet "Lost in the Stars," which was revived Thursday at the City Center, is not negligible theatre. In the 1949-50 season it ran for 251 performances on Broadway. It has scenes that are moving, scenes that evoke the terror of racial hatred and scenes that seek to heal through understanding.

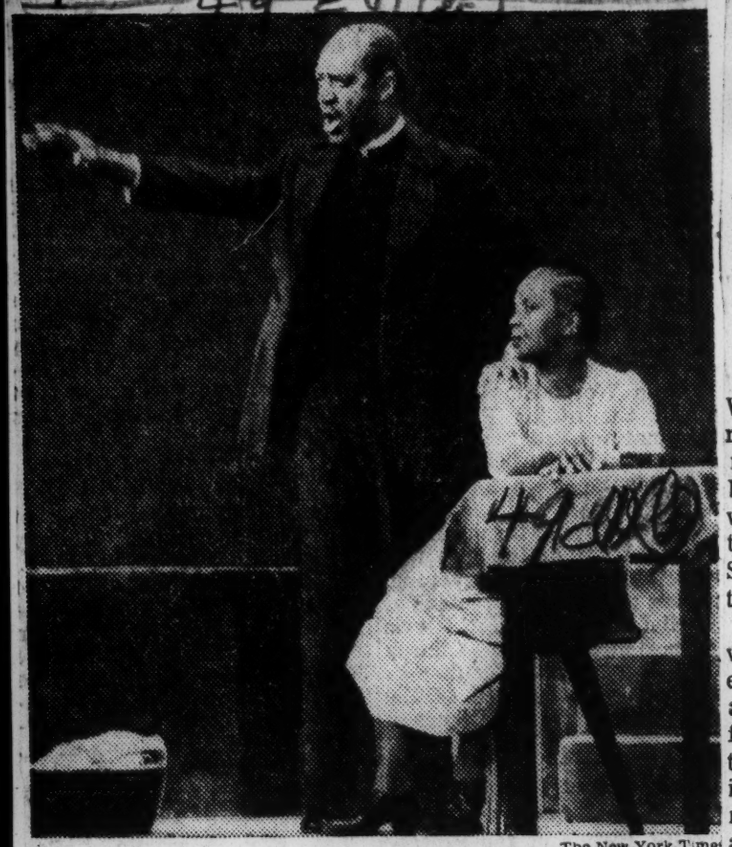
49c(1)(b)

Weill's score rarely probes below the surface. It is thoroughly skillful in its manipulation of Broadway artifices. It has a vivid jazz number; it provides several of the leading characters with rousing songs; it binds together the swiftly shifting scenes with brief orchestral interludes that throb and sigh, if rather sentimentally. But only in some of the choruses does the music meet the power of the theme on anything like an equal footing. When the Negroes sing of the fear that grips them, "Lost in the Stars" rises to its opportunity.

The City Center company is brave to undertake so complex and ambitious a work in a five-week season that includes nine other operas. When one thinks of the weeks of rehearsals and out-of-town performances that go into the making of a Broadway production, one wonders at this company's temerity and one respects the caliber of the outcome.

Under José Quintero's direction the production has remarkable fluidity. The all-purpose set designed by An-

Opera: 'Lost in the Stars'



The New York Times

Lawrence Winters and Rosetta Le Noire as they appear in a scene from Kurt Weill's "Lost in the Stars."

Nomikos is flexible ... to suggest a multi- ... of scenes with a few ... hanges of props. Lee ... 's lighting is helpful

The Cast

LOST IN THE STARS. Opera in two acts by Kurt Weill. Libretto by Maxwell Anderson. Directed by Jose Quintero. Sets and costumes by Andreas Nimikos. Conducted by Julius Rudel. Presented by the New York City Opera Company at the City Center.

Leader	Lee Charles
Answerer	Robert Atherton
Nita	Patty Austin
Grace Kumalo	Rosetta Le Noire
Stephen Kumalo	Lawrence Winters
James Jarvis	Nicholas Joy
Edward Jarvis	Christopher Snell
Arthur Jarvis	John Irving
John Kumalo	Frederick O'Neal
Paulus	Emory Richardson
William	Lawson Bates
Alex	Frank Riley Jr.
Foreman	John Dennison
Mrs. Mkize	Eva Jessye
Hlabeni	Garwood Perkins
Eland	Conrad Bain
Linda	Olga James
Johannes	Geoffrey Cambridge
Absalom	Louis Gossett
Matthew Kumalo	Douglas Turner
Irina	Shirley Carter
Burten	Arthur Newman
The Judge	Neil Fitzgerald

in creating a mood. If the performance has not quite the tension inherent in the work, it is obviously because there has not been enough time to whip it into shape.

Lawrence Winters as the old Negro pastor, Stephen Kumalo, has the principal acting and singing role, and he manages it with personal dignity and a virile baritone. Shirley Carter as Irina, the girl who loves his ill-fated son, sings and plays touchingly. Olga James is stridently electric in a jazz number. Rosetta Le Noire, Nicholas Joy, Frederick O'Neal and, particularly, Louis Gossett as the unfortunate son are expert in speaking parts.

Julius Rudel, artistic director of the City Center's opera company, conducts with conviction. But neither he nor his devoted troupe can overcome the weakness of a score that does not aim high enough.

Successful Run On Broadway Is 'Reason Enough'

By HILDA SEE

NEW YORK — When "Mr. Wonderful," the stage play starring Sammy Davis, jr., in title role closed shop after runs in Philly and on Broadway there was no cause for alarm at the time. It was simply a case of Sammy deciding against a road tour.

In a sort of how it can be told vein the facts are out. Davis cared not about being tied down with a legitimate theatre soloing effort when so many night clubs, television and movies were seeking his talents. And at much more money than he could realize from appearances in a play on tour.

However, this week our correspondent learned some other facts about "Mr. Wonderful" as a road show. Those "facts" include details of possibilities of the show being revived, with original cast, and placed on road. This proposal is neither a by-chance or newly proposed "deal." Rather 'tis possible fulfillment of a promise Davis made to the producers and "angels" at time show closed shop. That, at some future time he might be interested in such a revival of "Mr. Wonderful" to be sent to the "prairies" as is said of cities off Broadway.

One of the things that aided Davis in making decision to step out of "Mr. Wonderful" when run ended on Broadway was commitments for film work and rehearsal for television programs. He was under contract to Sam Goldwyn for "Sportin' Life" in picture "Porgy 'N Bess" and to Universal-International for "Anna Lucasta. He made both pictures, the latter as "Danny," one of the sweethearts of femme star Eartha Kitt.

Now that "Lucasta" is completed and "Porgy 'N Bess" nearing end of shooting time Sammy has time to consider another legitimate berth. And since the "Mr. Wonderful" production has established itself as boxoffice why not return to that role.

Our informants, advanced no "inside" news of possible opening date for the revival. However, two of the peekers, appeared certain that such are future plans of Sammy "Mr. Wonderful" Davis. As to success of a repeat of "Mr. Wonderful" on national run there need be no doubts. The Broadway stamp of approval will precede the play wherever it goes.

FAMU ACTRESS TO AFRICA

Barbara Mead Edwards of Tallahassee, will be one of the featured performers with the Florida A&M Playmakers who are to tour North, Central, East and West Africa in the fall. The tour is being made under President Eisenhower's Special International Program for Cultural Presentations. She will play the role of the Third Woman in Jeffers' adaptation of Euripides "Medea" which will be one of the plays given by the Playmakers while on tour.

49c(1)(b) 1958

MR. BRANCH, who finished Dunbar High School in Washington, is a graduate of Northwestern University and will receive a Master of Fine Arts degree from Columbia University in June.

He started his theatrical career as an actor with the Broadway cast of "Anna Lucasta," and since entering the writing field he has written extensively for television and the stage. Two of his plays, "A Medal for Willie" and "In Splendid Error" drew plaudits from the Broadway critics, The New York Times stating, "Mr. Branch writes with considerable eloquence and vigor," and the Saturday Review hailing his work as "stimulating theatre."

Branch, 29, is currently at work on script projects for the Philadelphia Commission on Human Relations and the New York State Committee Against Discrimination. He also has underway a new play pointed toward Broadway presentation.

N. Y. Playwright Loften Mitchell Talladega Guest

NEW YORK—Loften Mitchell, playwright and social worker of New York City, was a weekend guest on the campus of his alma mater, February 28-March 2.

His recent play, **Land Beyond the River**, was produced on campus by the Little Theatre February 28 as an outstanding feature of the 10th anniversary of the organization. Curtain calls following the well set and freshly acted performance gave applause to the convincing cast, Director James Hopson, and author Mitchell. A reception in the lounge of the College Union Building honored Mr. Mitchell and attracted the large audience which included many from out of town.

Mr. Mitchell was guest of honor Saturday morning at a leisurely breakfast part in the home of President and Mrs. Arthur D. Gray, with Mrs. Gray as charming hostess. A Saturday afternoon program in the College Union featured Mr. Mitchell in a lively discussion of the theatre today.

The hearty welcome extended to Mr. Mitchell, honored guest of the Little Theatre, was not confined to campus members, but included many community friends who remembered him from his student days, 1939-43.

The playwright returned to New York. His play - a recent off-Broadway success - continues to Indianapolis and Chicago for performances by the Talladega Little Theatre.

COMEDY ACQUIRED BY JAN STERLING

Actress to Star in 'Spider's Web,' a Christie Play—Juanita Hall in Musical

By ARTHUR GELB

American stage rights to "The Spider's Web," a melodrama in which Agatha Christie tries to be funny about murder, have been bought by Jan Sterling.

Miss Sterling will star in the play, which she plans to bring to Broadway in the fall after a seven-week summer stock warm-up beginning July 21. The summer tour will be packaged by Leon Stevens, who arranged last year's straw-hat revival of George Oppenheimer's "Here Today," which starred Miss Sterling.

In "The Spider's Web," Miss Sterling—who last appeared on Broadway early in 1957 in "Small War on Murray Hill"—will play the heroine who discovers the body of a dope-peddler behind a sofa. She then gaily sets about the task of hiding the body in a secret cupboard while trying to solve the murder. The play recently ended an eighteen-month run in London with Margaret Lockwood heading the cast.

Miss Sterling will start work on the production early next month after she returns from a European trip. She leaves for London Wednesday to meet her husband, Paul Douglas, who recently made several television appearances there. While in London, she will confer with Miss Christie on some proposed revisions in the script.

Juanita Hall Signed

Juanita Hall, who created the role of Bloody Mary in "South Pacific," is the first performer signed for "The Flower Drum Song," the new musical by Richard Rodgers, Oscard Hammerstein 2d and Joseph Fields. The musical, based on the novel by C. Y. Lee, will open at the St. James Theatre on Nov. 20 after try-out engagements in New Haven and Boston.

IN IMPORTANT ROLE: Juanita Hall, who has been signed to appear in "The signed to appear in new "The Flower Drum Song."

Off Broadway Next Season

'Streetcar' Revival Stars Hilda Sims

NEW YORK—Tennessee Williams will be presented off-Broadway again next season. A mixed cast starring Hilda Simms as Blanche DuBois will revive his "A Streetcar Named Desire," tentatively slated for the Carnegie Hall Playhouse, mid-September. Terry Carter and Harvey Garrick, as Pied Piper productions have also assigned Eli Rill, a protege of Elia Kazan at the Actor's Studio to direct the production.

Miss Simms made history as the creator of the role of Anna in "Anna Lucasta" for the American Negro Theatre, Broadway and London. "Anna" was the first play which permitted members of her race to make love on stage and which dealt with the dramatic situations in Negro life. Two continents have hailed Hilda's work and over 30 acting awards have been showered upon her in this and other roles. At the White Barn Theatre in Westport last summer her portrayal of a wild 17-year-old in Ezra Stone's and Alvin Sullum's "Dulcinea" was avidly received. In England, she starred as Pervanch in the Festival of Great Britain's production of "Hassan," as Stella Goodman in "The Gentle People" and "Desire Caught by the Tail" with the late Dylan Thomas who dubbed her "America's Magnani."

NEGROES SLATED FOR 'STREETCAR'

Off-Broadway Run Sept. 17 Will Star Hilda Simms—'Enrico' Loses a Sponsor

By ARTHUR GELB

A desegregated "Streetcar Named Desire" will begin an off-Broadway run in September.

Tennessee Williams, author of the drama that captured the Pulitzer Prize and the Drama Critics Circle award in the 1947-48 season, is in Europe. But his agent, Audrey Wood, explained that he had granted permission for the production because "he has always been an avid admirer of Negro actors."

Hilda Simms, the Negro actress who achieved fame in the title role of "Anna Lucasta" here and in London, will play Blanche Du Bois, the faded Southern aristocrat. The part was played by Jessica Tandy in the original Broadway presentation and by Vivien Leigh in the movie version.

Auditions Under Way

The roles of Stanley and Stella Kowalski, Blanche's brother-in-law and sister (done by Marlon Brando and Kim Hunter on Broadway), also will be portrayed by Nefro actors, who are now being auditioned. Some of the smaller parts, such as the doctor and Stanley's friends, will be played by white actors.

Tentatively set to open at the Carnegie Hall Playhouse on Sept. 17, the play will be produced by Terry Carter and Harvey Garrick. It will be directed by Eli Rill, who is a protégé of Elia Kazan at the Actors Studio.

Some of the dialogue, according to a spokesman for the producers, will be changed with Mr. Williams' approval to fit the

Negro characters. Blanche, it was understood, will be played as a Creole, of mixed French, Spanish and Negro ancestry.

"I feel it will be altogether plausible for Blanche to be of Creole heritage," Miss Simms said yesterday. "There are Creoles in New Orleans [where the play is set] who came from aristocratic backgrounds not unlike that of Blanche Du Bois."

Miss Simms added that she wanted to play the role because she would like an opportunity to appear in "a first-class play."

"I haven't had a chance to develop as an actress here with the kind of roles I've been offered," she said. "Most of the plays with roles for Negro actresses are inferior vehicles. I only hope this version of 'Streetcar' won't be sensationalized on the basis that it is a gimmick production. I see Blanche as a fine role in a arvelous play."

Tom H. Sand and William B. Duff have decided to produce "Enrico IV" without The Playwrights Company as co-sponsor.

Billy Matthews, who will direct the John Reich adaptation of Pirandello's satirical comedy, said yesterday that the co-production plan fell through on Friday "because of a disagreement over production ideas."

Mr. Sand and Mr. Duff intend to place the play in rehearsal in late September and then tour it on the West Coast—probably in Portland, Seattle and San Francisco—before bringing it to Broadway in early aJnuary. The production, whose cast will be headed by Burgess Meredith, Alida Valli and Charles Korvin, will be designed by Frederick Kiesler. Guy Kent will probably be signed to do the costumes.

Without any advance warning, "Li'l Abner" closed its engagement at the St. James Theatre after Saturday night's performance. A spokesman for the production explained that business had fallen off considerably last week.

The musical, which had a healthy run of 693 performances, will start its national tour on Sept. 1 in Las Vegas.

The producers of "Song of Norway" at Jones Beach announced that the production would not be repeated next season. A new show will be presented . . . "The Liar," a comedy by Walter Beakel, will be done off Broadway this fall by Irvin Arthur with Irwin Corey set for a leading role . . . Martin Wolfson has signed for a featured [illegible] in the Edward Eager-[illegible] Antheil musical, "The [illegible] Journey," opening its [illegible]dway run in Dayton, [illegible]n Sept. 2. . . . Ezra Stone will be associate director of the American Academy of Dramatic Arts.

Bernice Bolek has joined the cast of "Aria Da Capo" at the Theatre Marquee. . . . "A Good Place to Raise a Boy," the play based on the Emmett Till story, will reopen at the Hotel Theresa, at Seventh Avenue and 125th Street, on July 18. . . . The American Shakespeare Festival Theatre at Stratford, Conn., has announced a casting audition for bears. They need one for "The Winter's Tale," which opens July 20.

TO BE STARRED: Hilda Simms, who will appear in revival of Tennessee Williams' "A Streetcar Named Desire" at Carnegie Hall Playhouse next Sept. 17.

'Green Pastures' in line for TV award

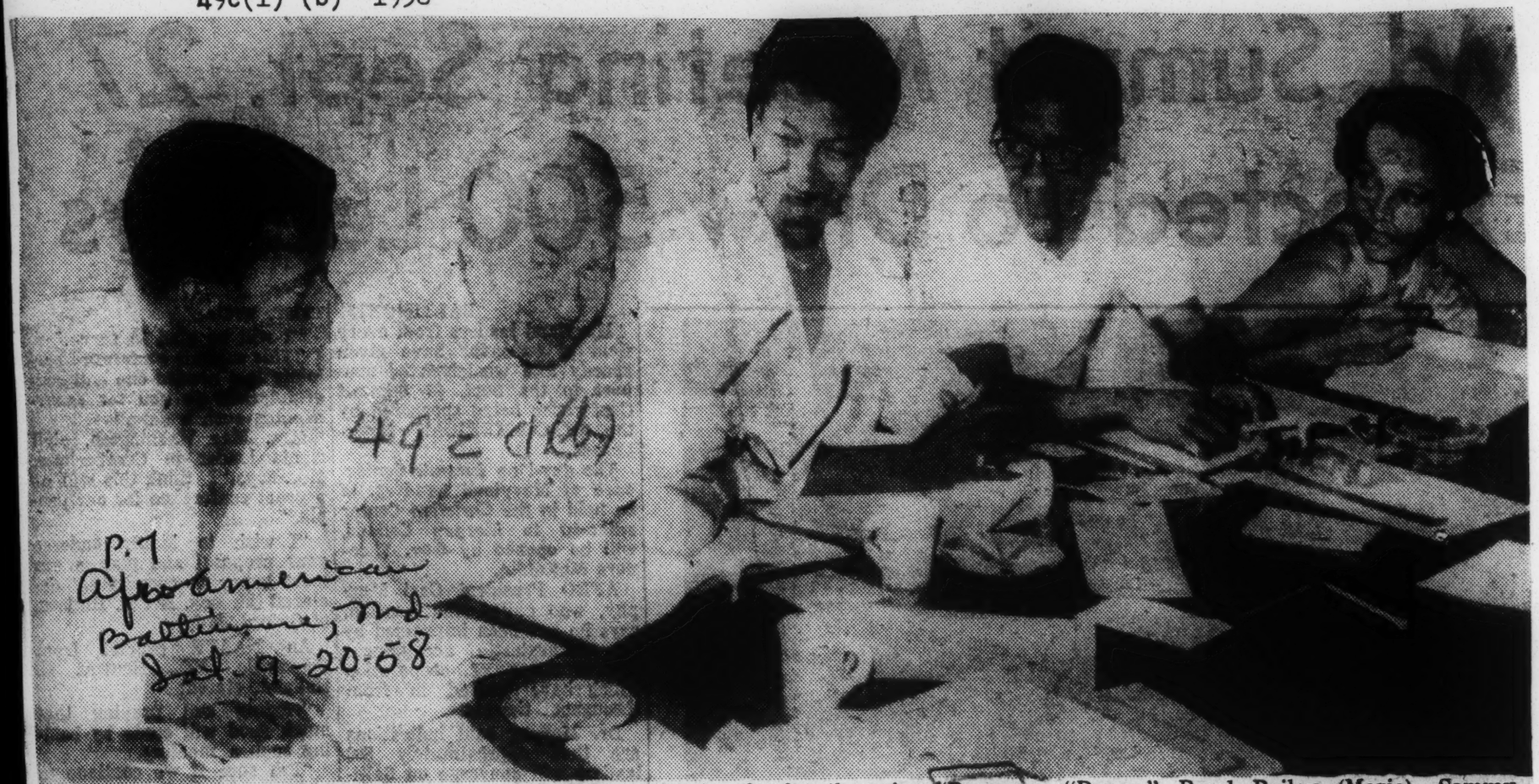
NEW YORK — A globally important interview filmed in the Kremlin and two musical shows — an age-old fairy story and a musical comedy from Broadway — are among the leading competitors for the title of "Outstanding Telecast of the Year" as the fourth nominating period nears its close for the Sylvania Television Awards for 1957.

The 25-man Field Critics Panel, which has been voting every three months for the outstanding shows in 25 different network categories, has put the CBS interview of Nitkita Kruschev, the Rodgers and Hammerstein "Cinderella" on CBS and NBC's "Annie Get Your Gun," near the top in the balloting.

* * *

OTHER LEADERS in "Outstanding Telecast" category include "The Pursuit of Happiness" (GM Anniversary Show), the Royal Ballet, "Cinderella," "Green Pastures" and "The Lark." Early returns from the current and final nominating period, which continues through December 31, indicate there will be many additional new shows worthy of consideration in this and other categories.

Final selection of the seventh annual Sylvania Award winners will be made by a distinguished Committee of Judges and six TV critics in a three-day judging session at the Plaza Hotel Jan. 3 through 5, 1958. The awards will be presented to winners at a dinner in the Grand Ballroom of the Plaza the night of January 16.



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P.1
Afro-American
Baltimore, Md.
Dat. 9-20-58

EIGHT MILLION DOLLARS is conservative estimate put on story told in this picture. It shows director Otto Preminger (second from left) in informal discussion of the script for the fourthcoming "Porgy and Bess" movie. With him are, left to right, Sidney Poitier, who has role of "Porgy," Pearl Bailey (Maria), Sammy Davis, Jr., (Sportin' Life) and Dorothy Dandridge, who handles the part of "Bess."

Dorothy Kilgallen:

Screen 'Porgy' Costs $8 Millions Plus

NEW YORK, Nov. 18—When all the bills are in, "Porgy and Bess" will have cost Sam Goldwyn close to $8,500,000, but the veteran producer doesn't even blink when he hears the staggering figures. . . . It's quite likely Caryl Chessman's lawyer will be asked to testify before a grand jury in an effort to unravel the mystery of just how those Chessman manuscripts ever got smuggled past the guards at San Quentin.

Kilgallen

A friend who helped Ann Sheridan move from her midtown sublet to something more permanent was invited to join her in a housewarming toast. The concoction, he reports, was Ann's own design: gin and stout . . . Sophia Loren was the girl most wanted for the feminine lead in the film version of Art Buchwald's "A Gift from the Boys" (and pretty odd casting that would be, since the girl should be completely colloquially American) but apparently she's out of the running because the picture will be shot in Italy and Sophia's husband, Carlo Ponti, risks arrest as a bigamist if he returns to his native land.

GOLDEN OPPORTUNITY — Sidney Poitier, foremost young actor in America, gets his biggest chance to date with the role of Porgy in Samuel Goldwyn's production of the George Gershwin-DuBose Heyward classic, "Porgy and Bess." He is shown with Goldwyn when he signed his contract in Hollywood. The first screen version of the enduring theatrical production will be filmed at the Samuel Goldwyn Studio and on location in Charleston. Poitier has appeared prominently in "No Way Out," "Blackboard Jungle" and "Something of Value."

pearing in numerous films in her teens, she was featured in "Meet the People" on Broadway and has starred in such notable filmes as "Carmen Jones" and "Island in the Sun," in addition to numerous nightclub and TV appearances.

As a top strata entertainer she has appeared in major European capitals as well as the most select showcases in New York, Los Angeles and key entertainment centers throughout the U.S.

The Goldwyn version of "Porgy and Bess" is scheduled to go into production about mid-May, with Reuben Mamoulian directing.

Sammy Davis, Jr. Wins Role Of "Sporting Life"

HOLLYWOOD, Calif. — (NNPA) — Sammy Davis, Jr., has won the role of "Sportin' Life" in the Samuel Goldwyn production of the George Gershwin folk opera, "Porgy and Bess."

The film will co-star Sidney Poitier and Dorothy Dandridge in the title roles and Pearl Bailey is Maria, owner of the cook shop on Catfish Row, in Charleston, S. C.

Mr. Davis campaigned for the role as if he were running for public office and talked publicly of his wish during a recent Hollywood night-club engagement.

Mr. Goldwyn said he was flooded with letters urging that Mr. Davis get the role that Cab Calloway made famous in both this country and abroad. Sammy, however, had to agree to postpone a scheduled operation on his nose. Goldwyn said he told the performer that "if I was going to pay him all that money, I wanted all of his nose in the picture, too."

Dorothy Dandridge inked to play Bess for Poitier

HOLLYWOOD (ANP)—Samuel Goldwyn has just signed Dorothy Dandridge for the role of Bess in "Porgy and Bess," it was announced here this week.

A previously undisclosed factor in the negotiations is that the signing was delayed pending decision of 20th Century-Fox, to whom Miss Dandridge was committed for a picture at the time "Porgy and Bess" is to be filmed, and only now completed following 20th's decision to postpone its commitment because of the importance of the role in the Goldwyn production.

Miss Dandridge thus becomes the choice to team with Sidney Potier in the title roles of the internationally celebrated George Gershwin-DuBose Heyward classic which will be brought to the screen by Goldwyn for the first time.

* * *

THE ROLE of Bess marks a major step upward in the career of the Cleveland-born beauty who began her career in films as a child star. After ap-

DOROTHY DANDRIDGE

SAMMY DAVIS JR. JOINS 'PORGY' CAST

Will Portray Sportin' Life in Goldwyn Film—Lee Cobb Signed for 2 Roles

By THOMAS M. PRYOR
Special to The New York Times.

HOLLYWOOD, Calif., Feb. 17 —Sammy Davis Jr. has won his campaign to play Sportin' Life in the Samuel Goldwyn production of "Porgy and Bess."

The film will co-star Sidney Poitier and Dorothy Dandridge in the title roles and Pearl Bailey as Maria, owner of the cook shop on Catfish Row.

Mr. Davis went after the role with all the vigor of a politician seeking election and talked publicly of his desire during a recent Hollywood night-club engagement.

Mr. Goldwyn said today that he was flooded with letters urging that Mr. Davis get the role. The entertainer had to make a concession, however, by agreeing to postpone a scheduled operation on his nose. "I told him," the producer said, "if I was going to pay him all that money I wanted all of his nose in the picture, too."

Metro-Goldwyn-Mayer has signed Lee J. Cobb for co-starring roles in two future pictures. The first will be "Party Girl," with Robert Taylor and Cyd Charisse, and then "Green Mansions," with Audrey Hepburn. Mr. Cobb is co-starred as the father in the soon-to-be-released "Brothers Karamazov."

Red Nichols' Story

Louis Armstrong will blow some high notes for Paramount in "The Five Pennies" in competition with Danny Kaye. The latter will star in the biography of Red Nichols, another jazz trumpet players. The producer-director team of Melville Shavelson and Jack Rose plan to start filming March 24.

Gordon Douglas, on loan-out from Warner Brothers, will direct "Enough Rope" for Twentieth Century-Fox. The Western will star Hugh O'Brian. The picture formerly was called "Rope Law" and intended for Elvis Presley before the latter's time was pre-empted by the Army. He is scheduled to go into service after completing "King Creole," now before the camera at Paramount.

Victor Mature will tackle another Western after he completes the current "Escort West" for John Wayne's Batjac Productions. The new film will be "Timbuktu" for Edward Small from an original screenplay written by Anthony Veiller. Both pictures are for United Artists release. . . . Basil Rathbone is a new addition to the cast of "The Last Hurrah," which John Ford will direct for Columbia. Also joining the cast in featured roles are Edmund Lowe and O. Z. Whitehead.

'Dignity,' Hollywood-Style: In "Porgy," DuBose Heyward's novel about Negro life on Catfish Row in Charleston, S.C., in the 1920s, the characters talk as Negroes talked in Charleston back in those days—in a distinctive, colorful, and often poetic dialect. In "Porgy and Bess," the jazz opera Heyward wrote with the late composer George Gershwin, the actors naturally talked in the same way. But Negro songstress PEARL BAILEY, 40, claims she has persuaded producer SAMUEL GOLDWYN and director OTTO PREMINGER to eliminate the dialect from the movie version of the opera, now being filmed in Hollywood, because it is "undignified and unnatural." "It's insane to use dialect if it's not insisted on," stormed Pearl. "It's losing your dignity. I don't care if it's Negro or Italian or Greek or French, it's in bad taste." Miss Bailey did not claim to have eliminated the dialect from the speech of Charleston Negroes.

'Porgy and Bess' world tour in English only

HOLLYWOOD — "Porgy and Bess" acclaimed one to the greatest American musical dramas ever written, will play in theatres throughout the world in the English language only.

The Samuel Goldwyn production of the immortal George Gershwin work will not be dubbed in any foreign languages.

Reason for the precedent-setting decision is the fact that (1) Goldwyn has assembled a group of the world's finest singers, (2) "Porgy and Bess" proved to be an international success when it toured the world as a stage production and (3) translating the warm, rich Ira Gershwin lyrics into another language would lessen the beauty of the songs.

GOLDWYN and Director Rouben Mamoulian pointed to the reaction of the European music critics to the renowned music-drama during its previous tours.

In Vienna, the "Arbeiter-Eistung" called the "Porgy and Bess" production "the best ambassador for America," and the "Neue Wiener Tagesmeitung" wrote that "only highest praise is good enough."

Berlin's "Der Abend" referred to the George Gershwin-DuBose Heyward work as "a new sensation," and "Die Welt" prophesized, "further travels will be more of a triumphant procession than a tour."

WORDS SUCH as "triumph" and "masterpiece" could be found in such French publications as "Liberation," "France Soir" and "Le Parisien." In Spain, Barcelona's "Destino" hailed it as "the best thing seen in Barcelona in 20 years," and "Solidaridad Nacional" observed, "Gerschwin's music puts nno limits on races and frontiers".

Milan, the most opera-loving city in all of Italy, was the scene of one of "Porgy and Bess"' greatest triumphs, and "L'Unita" dubbed it, "among the masterwork s of the lyric theatre.".

When the company appeared in Russia, the "Evening Leningrad" termed it "a work stamped with brilliant talent and unusual mastery" and even Izvestia conceded, "our American guests have shown that original art is understandable for people of all countries."

Leigh Whipper Latest For 'Porgy, Bess' Cast

By LAWRENCE LaMAR

HOLLYWOOD — Samuel Goldwyn, producer of the screen version of the celebrated light opera "Porgy and Bess," at his studio here last week announced that the casting of roles for the film to be shot during the month, with the signing of two remainder actors, Leigh Whipper and Moses LaMarr, in New York.

The two will join other New Yorkers, already here which includes, Earl Jackson and his wife, Helen Thigpen, who will partray the roles of Mingo and the Strawberry Woman; Ivan Dixon, 27-year-old singing actor, who will be seen in the role of Jim, the fisherman and Olive Ball.

Leigh Whipper, veteran actor and president of the Negro Actors Guild of America, Inc., will play the coveted role of The Crab Man. He is no stranger to Hollywood. Notable films here to his credit include the role of Haile Salassie in "Mission to Moscow" and the "Ox Bow Incident."

Olive Ball, is a veteran actress with a charming voice. She has been a member of the noted Eva Jessy and Hall Johnson choirs respectively. Moses LaMarr, last seen on Broadway in the play "Shinbone Alley," will enact the role of Nelson, a crony of Porgy's.

"Porgy and Bess," the George Gershwin-DuBose Heywood classic, stars Sidney Poitier and Dorothy Dandridge, in the respective title roles. Reuben Mamoulian, will direct the musical for Samuel Goldwyn.

49c(2)(a) 1958

Like Ol' Man River

Cab Still Rolling, Ever Refreshing

DETROIT—Now that Cab Calloway's "boy" has won the Governorship of New York, you might expect the "Hi De Ho" man to be kinda happy.

And he is.

His "boy," as the whole country now knows, is Nelson Rockefeller. Cab stumped for his election in New York.

"I'm not a politician," he said here modestly, "but I felt that he had the better record on civil rights and I tried to get that message to a lot of people, especially in Harlem."

Cab may even open a bistro in New York. But he isn't saying right now.

■

AFTER MORE than 30 years in show business, it's no secret that he would like to settle in one spot, get off the road, and be home with his wife and five daughters. Home, of course, is New York City.

His sister Blanche is operating a night spot, "The Jim Jam," in Miami.

Cab was in the city for the first time since 1953 when he appeared in the lovable but imbecilic role of "Sportin' Life" with the Porgy 'n' Bess troupe.

"That role wore me out," he reminiscend. "It was successful, but it wore me out. I played the part for four years."

■

CAB, WHO ONCE studied law at a Chicago university, and got the show business virus at an early age, is yet his old self—which is to say, he's a master showman.

He thrilled patrons at the Flame with his old rendition of a couple of generations ago "Minnie the Moocher" and "Jim Jam Jump."

His newer hits, "I See a Million Faces" and "Why Daddy?" were equally pleasing and loudly applauded, proving he has lost none of his personality magic with the years.

■

THE ROCK AND ROLL craze has made its contribution, Cab believes. "It has calmed down quite a bit now and is really becoming jazz."

The old maestro, who had headed a big band from the early '30's until 1950, took a fling at a jazz combo, himself. He had "The Camp Jivers," an aggregation which feature the versatile Jonah Jones from 1951 to 1952.

CAB CALLOWAY
. . . almost 30 years, a favorite

49c(2)(a) 1958

Defender P. 22 Chicago, Ill. Sat. 4-12-58

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IN FOR CONCERT—Ella Fitzgerald and Norman Granz, the star and the producer, are shown on their arrival in New York where Ella will do "Duke Ellington" with Duke Ellington at Carnegie Hall Easter Sunday. The High Priestess of Song will also appear on an NBC-Jazz Spectacular, "Swing Into Spring" and shortly thereafter take off for a two-month tour of Europe.

Sat. 4-12-58

Defender P. 22 Chicago, Ill.

IN THE NEWS THIS Week are, left to right, Etta Moten who concluded 156 weeks of stardom on NBC-radio preparatory to hitting the nation's concert circuit to fill commitments that have been awaiting her decision say "now have time, will travel," and Sarah Vaughn who has accepted invitation to sing at the Princess Grace party in Monaco late in July.

Mrs Roosevett Tells Of

Great Reception Given Harry Belafonte At Brussels Fair

49-2@

By Samuel P. Perry Jr

BOSTON, Mass (ANP) — Although her column was datelined Moscow, Russia, Mrs Eleanor Roosevelt, widow of the late President Franklin D. Roosevelt, devoted its entirety to the tremendous reception accordd Harry Belafonte at th Brussels World Fair. The column appeared in a Boston paper.

"I doubt,' wrote Mrs Roosevelt, "If the theater in the exhibition grounds has had such a crowded house for any previous performance. Tickets were at premium and it was an international audience.

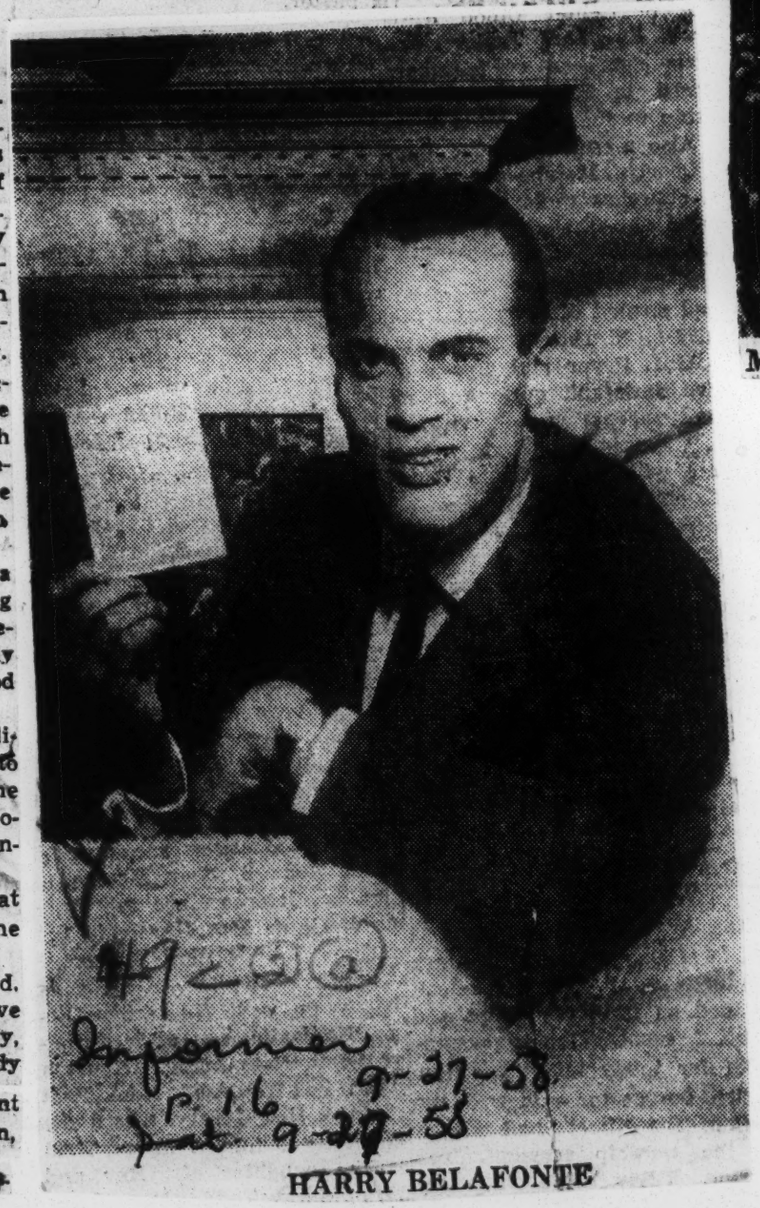
"Mr Belafonte is not just a singer of folk songs - 'The King of Calypso,' as he is sometime called - but he is really an artist and an extremely good actor.

"He somehow wins his audience, before even beginning to sing, by merely coming on the stage and looking at the people with confidence in their understanding, and appreciation.

Mrs Roosevelt pointed out that Belafonte was called back time and time again for encores.

"I think," she commented, "the audience would have brought him back indefinitely, though the hour was already very late, but the management firmly turned the lights on, so the crowd had to leave.

MRS E. ROOSEVELT



HARRY BELAFONTE

49c(2)(a) 1958

Academy fete lists Mathis and Belafonte

By HARRY LEVETTE

HOLLYWOOD (ANP) —Sepians who saw and heard Dorothy Dandridge sing and participate in the Academy Awards ceremonies over TV, last year, should be doubly thrilled this year when two or more present their talents to the public.

One of these will be Harry Belafonte whose latest triumph, "Island In The Sun," added to his fame from "Bright Road" and "Carmen Jones."

THE OTHER IS the sensational newcomer to the entertainment world, Johnny Mathis who, while not having yet made his mark on the screen, is a big box office attraction at famous night spots.

There will be much more time for entertainment this year, because the Academy Award Committee, has eliminated commercials. It is possible other famous colored stars will be honored.

This list of stars set for performing roles on the "Academy Awards Show" to be carried on NBC-TV and NBC-Radio, March 26, 7:30 to 9:15 p.m., PST; 9:30 to 11:15 p.m. (CST.), expanded to 68 last week with the announcement of 11 more of the screen's top ranking names.

Eckstine to pay $750 child care

HOLLYWOOD (ANP) Tears, which beautiful Carole Drake may have shed over crooner Billy Eckstine, can now be wiped away with green bank awarded her last week by Superior Court.

In a final settlement of a suit for $1,500 monthly support asked for her two children — one 17 months, the other four years old, of which Eckstine admitted parentage — she was awarded $750 monthly. The children will also receive an allotment in Eckstine's will equal to that already set for his other child, Billy, by his first wife, June.

Miss Drake, testifying that she had been lured into living common-law with Billy on the promise that he would marry her as soon as his divorce from June became final, charged he deceived her.

Racists Kill TV Before Belafonte Went on Show

Montgomery, Nov. 9 (AP)—Racial demonostrations knocked television station WSFA-TV off the air Sunday night shortly before an appearance of Negro singer Harry Belafonte.

They placed a small chain across a power cable at the station's transmitter near Mount Carmel, 18 miles south of here, to cause the power failure.

Transmission was resumed at 8:29 p.m. when power company crews reached the remotely located transmitter and removed the chain.

Television sets faded out at 7:08 p.m. shortly before Belafonte was to sing on "The Steve Allen Show." Allen already had introduced the Negro ballad singer.

WSFA-TV was cut off the air by a chin in October of last year when a network telecast featured the story of the Rev. Martin Luther King, Jr., of Montgomery, Negro integration leader.

Negro singer can't find apartment in Manhattan

NEW YORK, Oct. 11—(AP)—Wanted: Midtown Manhattan apartment by Harry Belafonte. Negro.

The singer-actor said today that's the basis on which he wants to obtain living quarters for his white wife and their 2-year-old son, David.

However, he added, he can't find a landlord willing to accept him in the city Belafonte regards as "the liberal center of the U. S."

"It has me so angry, I get tongue-tied," he said. "Look, I want a suitable place to live. I won't use subterfuge to get it."

Belafonte pointed out he could get a desirable apartment on a sub-lease or under someone else's name, but that's not the way he wants it.

He said Mrs. Eleanor Roosevelt, widow of former President Franklin D. Roosevelt, offered to buy a building with him. "But I'm not looking for the easy way out."

Belafonte said he plans to invoke his rights under a state law banning discrimination in private housing.

Meanwhile, the Belafontes are staying at the Waldorf-Astoria Hotel because his family has outgrown his two-room apartment in the West 70s.

"THE TURN-DOWNS were very systematic," said Belafonte. "Apartments would be available until it was time to sign a lease. Then when it was discovered the apartment was for me, something would happen—a deposit by another tenant had been forgotten, or a partner had promised it to his cousin—all kinds of shenanigans.

"The awful part is that some of the people involved belonged to organizations with the highest ideals of human existence — the professed liberals. And they are so terribly regretful."

Belafonte said he had thought of buying a co-operative apartment. His wife, Julie, was quoted a price of $35,000, he said, but when he went to see it, the figure had doubled.

Harry Belafonte Mindful Of Racial Slurs on Tour Of European Continent

NEW YORK—In a press conference, before his departure for work and vacation abroad, Harry Belafonte defined his position as an unofficial ambassador to the old country. With an eye towards several lucrative film offers, the calypso king, who departed with his wife and young son said he would confer with several film directors.

According to Belafonte, he has had many offers to appear in films to be made abroad. However, he turned them down because he is leary of the racial angle of most of the suggested scripts. "The colored people are being accepted throughout the world on a level as never before," he declared. "There is a much broader avenue of expression open to them. But we must be careful not to use our art in the negative interest of our people. For instance, I would play a Negro villian, but only if such a part did not imply that all Negroes are villains."

49c(2)(a)

RELAXED, confident, looking more handsome than ever, Belafonte had a great deal to say about being a Negro, about segregation - integration, about the NAACP.

Expressing strong personal support for the NAACP, he said he anticipated "full integration for all on all levels." Deploring the misunderstanding surrounding what the Negro actually wants, he quoted Martin Luther King, "We don't want to take over. We just want to be a part of." He added that "we don't want to have more than anyone else, but we don't want to have less."

Other Belafonte observations:

"Despite the general segregation in the South, we couldn't have the integregation we do have without the great help of many white people in the South and North.

"I certainly do not plan to knock America when I'm abroad, but I don't intend to duck the issues, if they arise. Anyway, for each of the things that are wrong here, there are many things that are good. There is far more progress than retrogression.

"We are facing the last stands of a decayed era. The old masters have got to die out. The present crop of Negro and white students makes me terribly confident that they will be able to take over and offer great leadership. The young ones and the new ones are better equipped and prepared.

"When America gives more Negroes more opportunities, there will be many more Belafontes and they will me much more equipped than I."

■

BELAFONTE said that he and his wife, the former Julie Robinson, had spent a weekend with Mrs. Eleanor Roosevelt in Hyde Park, N.Y. during June. He said they planned to meet again in Europe in September.

Belafonte's European schedule includes concerts in Monte Carlo, London, Berlin, Brussels World's Fair in Belgium, Copenhagen, Denmark; Stockholm, Sweden; Paris, Milan, Rome and Israel.

— Join the NAACP NOW! —

BELAFONTE FAMILY
. . . headed for Europe

WEALTHY WANDERERS — Singer Harry Belefonte arrives at a British airport with wife, Julie, and infant son, David Michael. The artist is touring England under sponsorship of the world-famed Arthur Rank Promotions, and receiving in excess of $10,000 a week, highest fee ever paid an entertainer in Britain.

49c(2)(a) 1958

Muriel Rahn Hailed By Showcase Throna

NEW YORK — Muriel Rahn, whose renown as a concert, opera and theatrical personality continues to soar among the stars, was one of the headliners guest-starring on the Annual New York City Center Showcase production Monday.

Miss Rahn, whose recent New York Town Hall concert was a rousing success despite the fact it was held on a night which saw the worst New York blizzard in ten years, did an excerpt for the 'Showcase' from "Carmen Jones" which she performed on Broadway several seasons ago.

Others with whom La Rahn shared the 'Showcase' bill were Tallulah Bankhead, Nancy Walker, Lawrence Winters, Bert Lahr, Brenda Lewis, Franchot Tone, Rod Alexander, Siobhan McKenna and The American Ballet Theatre.

'Give Me A Break': Eartha

WASHINGTON (NNPA) — Eartha Kitt, singer and actress, has asked the United States Tax Court to cut $52,536.09 off a Federal income tax claim against her of $34,539.78 for the calendar year 1954.

Her petition was filed under her real name of Eartha Kitt Nome. She gave her residence as Los Angeles.

An income tax return she filed with the District Director of Internal Revenue in New York City for the taxable year ended Dec. 31, 1954, showed taxable income of $57,156, on which she paid a tax of $32,187.

THE COMMISSIONER of Internal Revnue claims that her taxable income was $99,318.44 and her corrected tax liability was $66,726.78, leaving her owing a tax deficiency of $34,539.78.

The commissioner claims that Miss Kitt made the following errors:

1. In determining her taxable income for 1954, the Commissioner "erroneously" disallowed a deduction of $18,500 in certain bonds contributed by her to a charitable corporation.

2. In determining her 1954 taxable income, the Commissioner "erroneously" disallowed a reduction in gross income of $20,990.55, representing bond premiums of $18,560 and accrued interest of $2,430.55, claimed by Miss Kitt under the Internal Revenue Code.

The Commissioner claimed that these two items had not been established by Miss Kitt as allowable under the Internal Revenue Code.

Miss Kitt's explanation is:

1. On Oct. 20, 1954, for $109,253.47 she purchased interest - bearing bonds issued by the Louisiana Power and Light Co. of a total face value of $100,000. The purchase price included accrued interest of $503.47 and broker's commission of $1,000.

On the same date she purchase interest-bearing bonds, issued by the Appalachian Electric Power Co. of a total face value of $150,000. The purchase price of $165,427.08 included accrued interest of $1,927.08 and broker's commission of $1,500.

The Louisiana Power and Light Co. bonds, purchased by Miss Kitt, were issued March 1, 1948 and were callable on 30 days' notice at $100,440. The Appalachian Electric Power Co. bonds were issued Dec. 1, 1947 and were callable on 30 days' notice at $150,750.

WITH RESPECT to the premiums paid by Miss Kitt for both bonds purchases, she deducted $20,990, representing the difference between her basis for determining the loss on sale or exchange of the bonds, $274,680.55, and the amount payable on the earlier call dates, $253,690.

2. On Nov. 22, 1954, Miss Kitt contributed the bonds to the Northside Center for Child Development, Inc., 31 West 110th Street, New York City. Her contribution was made subject to an outstanding loan of $250,000 with the Cleveland (Ohio) Trust Co.

Miss Kitt alleges that the fair market value of the Louisiana Power and Light Co. bonds as of the date of contribution was $108,375 and the Appalachian Electric Power Co. bonds, $160,125, making the fair market value of her total contribution, $268,500 less the $250,000 she owed the Cleveland Trust Co., or $18,500. She deducted the $18,500.

The Commissioner disallowed deductions of $2,671.59 professional expenses, $18,500 as contributions and $20,990.55 as bond premiums and interest, making a total of $42,162.14, which he added as taxable income.

Miss Kitt asks the Tax Court to hold that the deficiency she owes is not more than $2,003.69.

EARTHA KITT
Sues for tax return

Eartha Kitt Gets Royal Bid

HOLLYWOOD, Calif. — (AP) — Singer Eartha Kitt says she's looking forward to giving a command performance before Queen Elizabeth next month at Buckingham Palace.

She received the invitation while rehearsing a television show here. "It's the greatest thrill of my life," the singer said.

49c(2)(a) 1958

FAREWELL PERFORMANCE — Benny Goodman, always the superb showman, toots his clarinet (right) as he and his band prepare to leave the New York Idlewild Airport for the Brussels World's Fair. The noted jazz star is joined by pianist Ronald Hanna. Also shown is singer Jimmy Rushing and (barely visible behind Goodman) thrush Ethel Ennis. Troupe appears the week of May 25-31 at the Fair.

Juanita Hall Wins Praise, New Roll After 2 Triumphs

NEW YORK — Juanita Hill, well known along Broadway and now in Hollywood since her sterling performance in "Blody Mary" in film version of "South Pacific" is truly the latest jack in parade of greats labeled 'Harlem's gift to the nation's entertainment stem."

As "Bloody Mary" in both the film and Broadway edition Miss Hall attracted raves galore from critics and theatre goers as well. Her fine acting talents as well as expert singing rates with the best on Broadway and in Hollywood. As one critic so aptly wrote "Miss Hall is the Florence Mills of here time."

In addition to "South Pacific" Miss Hall has been seen in other productions that were hailed by Broadway's very tough first nighters. In such productions as "House Of Flowers" and other hits she stood out like the jewel she is.

Today there are other offers awaiting her consent. One is the proposed Rodgers - Hammerstein production of "The Flower Drum Song" that is based on novel by C. Y. Lee, a best seller story.

In New York, Chicago or on the West Coast Juanita Hall is a favorite with amusement lovers. She has traveled the nation over in shows that were considered the tops both in art an entertainment and at the box office.

Not only that but her fame is world wide. When the cast arrived on location in Honolulu for filming of "South Pacific" the natives hailed Juanita as the heroine New Yorkers consider her to be. "She was hardly able to move about from place to place because of autograph seekers rushing," one on the scene critic wrote of this trip..

"South Pacific" was Miss Hall's major try at films but it will not be her last. She is already reading script for participation in two films. One is tropical story with Miss Hall playing role of a native who engages in extraordinary activities (for a native) and which she will be able to perform admirably.

JUANITA HALL who starred in both stage and film versions of "South Pacific" as "Bloody Mary" is in line for another socker from pens of Oscar Hammerstein and Richard Rogers this fall. Juanita, one of the rare girls from Harlem to Broadway is a favorite the nation over. Not only that but because of her "Bloody Mary" performance in the film that was shown abroad she is likewise popular with music and show lovers in other countries. She was hailed by natives while in South Pacific territory for location for scenes shootings to that would give the film a "natural" touch.

Ethel Waters goes to aid of Graham

SAN FRANCISCO — The biggest crowd in its 23-day stand at the Cow Palace was on hand Wednesday night, when Ethel Waters made her first appearance as a member of the Billy Graham gospel crusade.

The overflow crowd of 17,500 was double that of the previous Wednesday, and 1,000 more than the hall will seat.

* * *

BEFORE THE evangelist's sermon, the audience heard Miss Waters sing "His Eye is On the Sparrow."

"My child needs me," the veteran actress explained to newsmen later, "so I came out here to smile at him and let him know he was on the right track."

Graham said the church today "must take the lead in all the moral and social issues of the day."

These problems, he said, include race, alcoholism and mental illness.

Earl Grant, new young star, has bright future

HOLLYWOOD — Singer-instrumentalist Earl Grant launched a promising three-part television guest series Sunday night when he appeared on the Steve Allen Show from coast to coast.

On Saturday evening, the young singer whose voice bears such a strong resemblance to Nat King Cole's, will be guest of Dorothy Collins and Johnny Desmond on "The Hit Parade" TV program. On November 14, Grant will appear on the Jack Paar Show.

THESE THREE fabulous appearances will cap the rapid rise to fame of this young singing star.

While a great favorite locally in Los Angeles, where he is playing to turnaway crowds at the Sunset Strip's "Interlude", his hit recording of "The End" has breezed him into national prominence.

* * *

IN JANUARY of 1959, Grant's first film, "Juke Box Jamboree", will be released nationally. He will perform four tunes and will have a speaking part in his initial cinema showing. Two of the tunes he features in the movie, "I Feel It Right Here" and "Last Night (I Went Out of My Mind)", are included in his new DECCA LP "The End".

It is only two years since Grant left the campus at the University of Southern California, where he received his Masters' Degree in Music. His success will bring a dream of many years— the establishment of an Earl Grant Scholarship in Music.

49c(2)(a) 1958

Hamp Takes Germany With Jazzy Sounds

WIESBADEN, Germany—Playing to sell-out audiences all over this divided country, Lionel Hampton and his orchestra discovered that music lovers are much the same in Europe as anywhere else. "They are receptive and enthusiastic," but seemingly more so for this goodwill jazz ambassador from America.

On his tour through Germany, Hampton and his crew have established all kinds of records and made the kind of friendship gestures that are as lasting as the Rock of Gibraltar. In this city, the fifth goodwill tour of the master of the music with a beat, overflowed the Rhein-Main Halle. At the Sports Palast in Berlin, more than 11,000 jazz devotees, from both the East and the West, came together to pay their earable respect.

Dat. 2-22-58

DURING A PRESS interview, Hampton stated that the State Department would like him to take his band to Africa and Israel. He, himself, expressed the desire to play at the Ghana Music Festival and go to Russia if he gets a chance.

The first major American band to tour Spain, the crew attracted 19,000 spectators into a giant bullring, where his music created more excitement than even a bullfight. However, this is the story of Lionel Hampton's tour of the Old World.

New Agent For Bostic

NEW YORK — (Special) — Bandleader Earl Bostic surprised the New York entertainment industry this week with the announcement that he had terminated his 10-year association with Ben Bart's Universal Attractions and had switched to Associated Booking corporation, of which Joseph G. Glaser is president. Bostic's new booking contract with Joe Glaser's huge combine becomes effective immediately although Bostic will fulfill current engagements booked by Universal. His contract with ABC is reported to run until 1965 with option for renewal.

Associated Booking corporation third ranking entertainment booking firm in the world, now adds the illustrious saxophone star to an imposing list of headliners including Louis Armstrong, Lionel Hampton, Duke Ellington, George Shearing, Helen Merrill, the Nicholas Brothers, actor-writer Noel Coward and hundreds of other big names.

Music-maker Earl Bostic, with his unique saxophone style, has played his way into the hearts of music fans throughout the United States, and in Europe with his recordings. His record sales have passed the five-million mark over a span of 10 years, and they now sell second best to fish and chips abroad. Bostic is presently on the coast working on a television script and will be in New York City around March 3. He expects to have a long conference with Glaser and his staff concerning an invasion of South America in June.

Billy Eckstine, Carolle Drake Now Married

Daily World
Atlanta, Ga.
Dec. 3-1-58

ELLICOTT CITY, Md. — (NNPA) Billy Eckstine, the singer and Carolle Drake ex-model who is now an actress, were married her on January 31, NNPA learned Monday.

The story of the marriage has been confirmed by Miss Drake at her home near Los Angeles.

Miss Drake has two children, the paternity of whom is admitted by Eckstine. She sued him in 1956 for support for the two children, Edward and Guy, and was awarded $750 monthly.

Miss Drake is the former wife of the Rev. Matthews Faulkner, who sued Joe Louis, the ex-heavyweight boxing champion of the world, for $500,000 for alienation of her affections.

At the time she sued Eckstine for support for the two children, Miss Drake alleged that he had promised to marry her after his divorce from June Eckstine in 1953 became final. Miss Drake is reported to be living now at Billy's home in California.

Pearl Bailey big hit at Waldorf

NEW YORK CITY—Versatile Pearl Bailey, dynamic brown thrust and singing comedienne has opened the New Years show at the Waldorf-Astoria in the Empire Room. The star is supported by Emil Coleman and his orchestra. Bela Babai King of the Gipsies and his orchestra play supper dance music.

Miss Bailey received a rousing ovation as she entered the room. She wore a striking black eyelet gown and rhinestone accessories. She sang a number of old favorites and one of her hits from "House of Flowers."

She popped around at various tables giving her colorful digs at the patrons in her own particular brand of amusement.

NORMALLY TWO shows nightly is standard but Pearl Bailey due to special circumstances gave three at the preview on New Years eve.

It is predicted that her SRO shows will continue and that Pearlie Mae Bailey (as she chooses to call herself) will leave patrons refreshed and amused with her sparkling presentations that are unforgettable and incomparable.

Report hassle on 'Porgy-Bess' set

HOLLYWOOD (ANP) — The cast of "Porgy and Bess", the film version of the Gershwin folk opera, continues to make the headlines.

Pearl Bailey confirmed rumors that there had been a hassle between her and another member of the cast over the use of dialect.

The line in dispute was: "Ain't I done told you?"

* * *

ACCORDING TO reports, Miss Bailey, known for her forthright stand against biased white actors, let her objections to the use of dialect be known in no uncertain terms.

"I didn't walk off the stage, though," Pearl told a reporter later, "I might have been close to it, but I didn't do it. I'm too professional for that."

Producer Samuel Goldwyn and Director Otto Preminger have told the cast that any objectionable part of the script would be changed.

"Our trouble," commented Pearl, "has been a few lesser members of the cast, who appeared in the play on Broadway and who get used to using the dialect. Nobody wants them or tells them; they just do it."

Should the dialect users persist, Miss Bailey and other members of the cast will ask Goldwyn to make "certain changes in the cast."

PEARL BAILEY

$360,000 CONTRACT—The fabulous Flamingo in Las Vegas, announced late last week that it has completed a deal whereby it will pay Pearl Bailey $360,000 over a three-year period. Under the pact, the singer will appear eight weeks annually for each of the next three years at a salary of $15,000 a week.

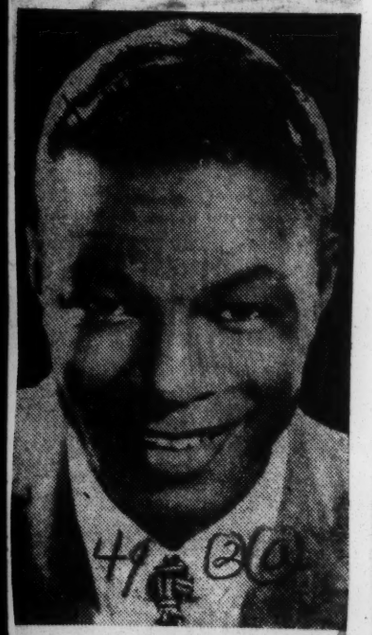
49c(2)(a) 1958 NAT KING COLE

New Faces in Show Places

Additions to the Greater Miami entertainment scene slated for today include the following:

WITNESS FOR THE PROSECUTION—Agatha Christie's suspense chiller stars Charles Laughton as the strict English lawyer who pleads the case of accused murderer Tyrone Power. Marlene Dietrich co-stars at the Olympia, Beach and Gables today.

Herald P 3-D



49 (2)(a)

Nat King Cole

. . . opening tonight

Fri 2-21-58

49 (2)(a)

ANNIVERSARY WALTZ—A spicy domestic comedy with Sid Casell, co-owner of the Alley, Betty O'Keefe and Monroe Myers opens today at the Alley Theater.

Miami Fla.

EDEN ROC—Nat King Cole heads the bill in the Cafe Pompeii . . . **MIAMI INTERNATIONAL BOAT SHOW** — Los Chavales de Espana provide twice-daily entertainment from the stage, through Feb. 26 . . . **RONEY PLAZA**—Al Blanc . . . **SHELBORNE** — Barton Brothers . . . **ALGIERS** — Jimmy Randolph, singer.

Nat King Cole

Suggests High Class All-Sepian Pictures As 'Means To An End'

By ROB ROY

49 = (2)(a)

"Attempting to force interracial pictures on reluctant consumers is not the answer to racial problems confronting the Negro's plea for merited breaks in film making" Nat King Cole told reporters at a luncheon held in Chicago last Wednesday.

Defender, P.19

"Certainly the Negro artist has proved his ability to portray screen roles creditably in the chances he has been given," continued the Nation's number one singer. It was at this point a reporter interrupted Nat to say "And the success of your recently released "St. Louis Blues" picture should be proof that box offices will click when intelligent films by and about Negroes is on the screen."

Chicago Ills.

Then Nat continued: "Realizing there is a problem one naturally must give the subject more attention than just a passing thought. And that is what I have done. I may not have the answer but at least I have an opinion. And it is my belief that "proof of the pudding' is the real solution. I think instead of attempting to force interracial products on a surprised public they should be lead to the trough and allowed to drink sanely and not under pressure or duress. My idea is to make All-Negro pictures with proper and talented casts on a high class level and then watch the reception. First let the public see and know the Negro performer is an actor and no different from any others." Then, added Cole hurriedly, "I mean clean pictures devoid of intolerable characterizations, with stories that are acceptable in all quarters. In this way, whatever problem exists will be solve."

Even though Nat refused to be drawn into name calling either of pictures he may have been thinking of or some of the performances he could have had in mind it was plain to see he had improvement on the past in mind. More important yet, was the evidence that Cole hopes to see the Negro do on screen what he and many others have done for the legitimate stage, radio, television and the night club circuit. That would be apply his talents without being forced to resort to the typed stuff that has been credited to the Negro most unjustly.

Sat 4-26-58

It was not without understanding that the assembled reporters listened to Nat King Cole express himself and actually choose sides, so to speak. He is himself a major part of the subject at hand and anxious to see it leveled off. There was glow in his eyes and a satisfied expression about the fellow that showed plainly when someone mentioned the fact that "St. Louis Blues" is a clean picture and gives full and free expression of the sort of "be yourself and nothing else" preachings he had just unfolded and was advocating. Yes, it is cleanup the roles, let the performers be themselves and come out with pictures that are all-Sepian and of stories that are upgrading and movie goers will choose their entertainment from the theatre marquees and not on the basis of color of performers as is done in some sections today. Interracial pictures as a pioneering path isn't the correct route, says Cole. And who is better able to judge than the man who has been a key figure in both. Together we stand, divided we fall. And this chronicler stands arm in arm with Nat. Our other recommendation? "St. Louis Blues." The very, very "clean picture" that is being welcomed and hailed in every section of the nation.

49 (2)(a)

Defender, Chicago Ill. P.19

NAT KING COLE, center, in Chicago last week for television show, was host at a luncheon for radio, television and newspaper columnists and critics. Here Nat, center, discusses his latest picture, "St. Louis Blues" with gospel singer Mahalia Jackson, who also appears in the picture while Defender's Al Monroe gets "hipped" to the "this."

King Cole to star on 'Entertainment'

NEW YORK (ANP)—Peggy Lee, Nat "King" Cole and the four DeMarco Sisters will be the singing guests of Dennis James, host of CBS Radio's "Entertainment, U.S.A.," Saturday, May 10, 9:30-10 p.m., EDT. The orchestra will be under the direction of Harry Sosnik.

Miss Lee and Nat will perform, accompanied by the Sosnik musical organization, versions of their familiar record hits.

MISS LEE will sing her Latin tempo arrangement of "Lover," and the ballad, "You Go To My Head."

Cole will sing the bouncy "Walking My Baby Back Home," and "Somewhere Along the Way."

The DeMarco Sisters will sing, "What Good is a Gal Without a Guy?"

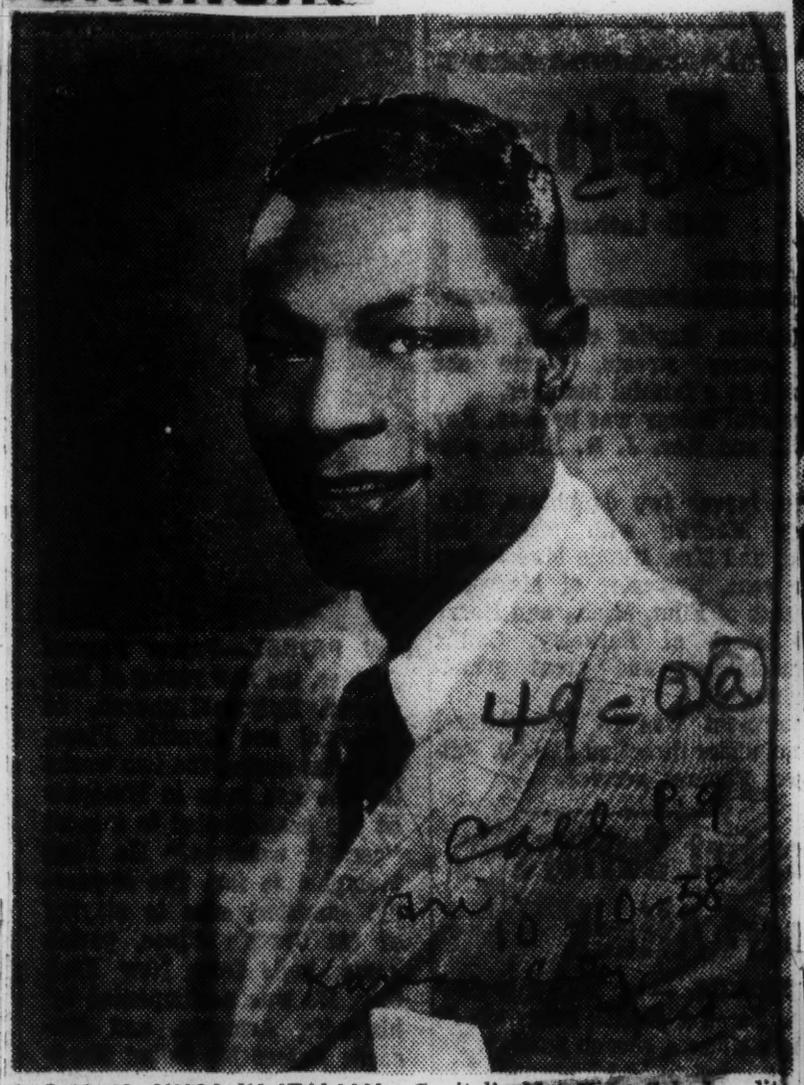
Harry Sosnik will lead the orchestra in a performance of the popular song standards, "The Last Time I Saw Paris," and George Gershwin's "I Got Rhythm."

Cole pulls $4300 in Regina dates

REGINA, Saskatchewan — Nat King Cole scaled attendance heights here last week when his two shows in Exhibition Auditorium drew 1,542 customers for a gross gate of $4,318.

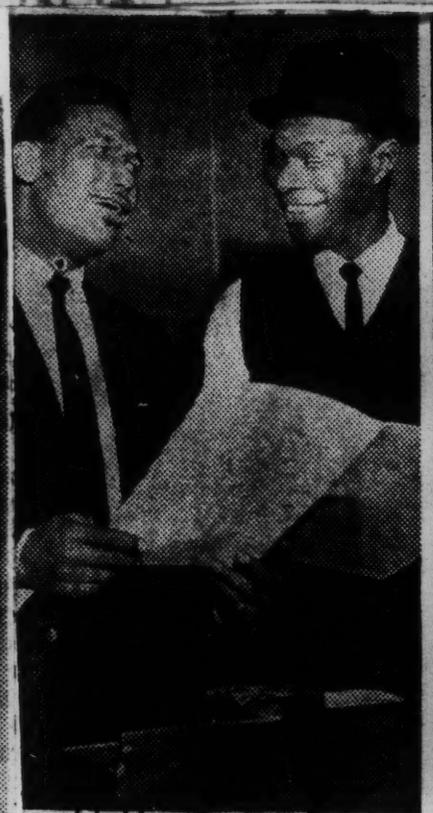
Appearing in support of the singer thrush Connie Francis, dancer Vera Lee, comic Lennie Russell and the orchestra of Nelson Riddle.

Cole's Canadian tour included stops at Vancouver, Calgary Edmonton and Winnipeg.



THE KING SINGS IN ITALIAN.—Capitol's Nat King Cole has little trouble with language barriers as he ably proves on his new recording, "Non Dimenticar." He has, of course, sung mostly in English, warbled a few in French, given his Spanish a workout on his current best-selling album, "Cole Espanol," and on "Non Dimenticar" sings beautifully in Italian. A song from the hit Italian film of a few years ago, "Anna," "Non Dimenticar" means in English "don't forget." Indications are that not many people are forgetting to buy this record by one of the world's favorite vocalists. An extra dividend is the fine orchestral backing supplied by Nelson Riddle.

Professor Cole Gives a Lesson!



Sugar Ray Robinson and teacher, Nat King Cole, get together in a New York recording studio for a singing lesson. The "Sweet One" wants to become a vocalist.

"Professor" Cole explains the importance of lifting one's voice as Sugar proves to be an adept pupil.

All broken up and fractured after Sugar's attempts at singing, both Nat and Ray get their jollies. It was real fun, fellows.

Ella Says That American Audiences Are Growing Up

By RETUS BLAIR

HOLLYWOOD — American audiences at vocal concerts are steadily becoming more appreciative, and the improvement can be credited to the new development called "music centers," according to Ella Fitzgerald, the eminent jazz singer who has sung on concert stages all over the world.

"Most singers, myself included, always seemed to prefer European audiences," she said, "because over there people knew how to listen. I think it was because all of them, even the young ones, knew more about music than Americans. They didn't come simply to listen. They came to learn and study music as well as to be entertained.

"BUT EUROPEANS aren't in this class all by themselves any more. Americans now go to song recitals and concerts for the same reason. I'm convinced this is due to the many music centers that have sprung up all over the country, where people can develop a finer appreciation of music.

"I notice they don't yak and stir in their seats so much any more. Now, that is something Americans always did at concerts, so when it stops almost suddenly, there must be a reason, and I'd say it's those music centers."

MISS FITZGERALD added that she is looking with more than average curiosity toward audience reaction to the many "upper class" jazz songs in Paramount's "St. Louis Blues," the dramatized life story of composer W. C. Handy. She is one of the film's renowned vocalists along with Nat King Cole, Eartha Kitt, Cab Calloway, Pearl Bailey and Mahalia Jackson, "the world's greatest gospel singer."

ELLA FITZGERALD
Says Audiences "Growing Up"

They sing such world-famous Handy songs as "Beale Street Blues," "Careless Love," "Aunt Hagar Blues," "Hesitating Blues," "Yellow Dog Blues," "Mr. Bayle Blues," "Chantez Les Bas" and, of course, "St. Louis Blues," which is given the full symphony treatment by an orchestra of 55 while Nat Cole and Eartha Kitt deliver the lyrics.

INCLUDED ARE several Handy spirituals and hymns and one Handy original, "Morning Star," written 30 years ago but never presented for public approval. Cole sings it in the picture.

If pieced together without interruption, the music would take up 35 to 40 minutes of the film.

Ella Fitzgerald Fumes at Search

LONDON, May 2 (AP).—Singer Ella Fitzgerald and a touring American jazz group got a thorough and prolonged going over in the British Customs on arrival at London Airport today.

Miss Fitzgerald came out fuming and said she had been socially insulted.

"I have been in a million places but I have never been put through anything like that," she said, pushing through a crowd of welcoming fans.

MUM ON SEARCH

Customs officials refused to say what they were looking for. They seized bottles of vitamin pills from some of the musicians and sent them to a laboratory for testing.

The singer, acclaimed by many as the greatest in her field of blues and ballads, arrived from Paris with the Jazz at the Philharmonic group for a 15-day tour of Britain.

Other passengers cleared customs quickly while the JATP people had to submit to rigorous search.

PROBE COAT LININGS

Miss Fitzgerald said the linings of her coats were examined. A tube of toothpaste belonging to Norman Granz, wealthy JATP impresario, was split open.

Bassist Ray Brown said he had been required to partly undress.

Miss Fitzgerald complained she was searched as though she were a criminal and added angrily:

"I have never been so socially insulted in my life. And I have done some traveling."

The group was held up so long a scheduled TV interview had to be canceled.

Pop Records

One of the basic articles of faith in the beard-and-sandal set is that no woman alive sings jazz like Ella Fitzgerald. Ella it was who schooled a whole generation of vocalists to phrase and improvise like jazzmen; Ella, too, who popularized scatted lyrics and the word rebop. But Ella has always moved with equal ease through the palm-frond world of popular dance music, and Jazz Impresario Norman Granz set out to prove it by issuing a series of albums on his own Verve label featuring Ella in great pop hits. Latest addition to the series: Ella singing Irving Berlin.

The album opens with that swinging exercise in cocktail-lounge stoicism, *Let's Face the Music and Dance*, and ends 31 songs later with a jumping *I've Got My Love to Keep Me Warm*. En route Ella proves again that she is mistress of more moods than anybody else in the business. She bends her remarkably supple voice with sighing ease around tortuous, voice-trapping lyrics ("I want to peep through the deep, tangled wild wood/ Counting sheep 'til I sleep like a child would"). Best of all, she takes the faded material and gives it a fresh emotional gloss.

In the four years she has been working with Impresario Granz, Ella has tripled her income (to $300,000 a year) and moved out of the jazz cellars into such brassy clubs as Manhattan's Copacabana. Does that mean she plans to stick entirely to pop songs? Not at all, says Ella. "I sing like I feel. Sometimes some of the fellas say, 'What's the matter, Ella, you goin' square?' And I tell them, 'I'm not goin' square. I'm going versatile.' "

Radford Bascome

ELLA FITZGERALD
From rebop to palm fronds.

19,000 acclaim Ella in Hollywood Bowl concert

HOLLYWOOD — A throng of over 19,000 persons was on hand here Saturday night to witness the triumphant performance of Ella Fitzgerald.

The singer, often referred to as "the greatest" female jazz voice in the world, cavalcaded her audience with her well-rounded program of Cole Porter and Irving Berlin numbers.

Typical of the response to her are the following excerpts from reviews by Los Angeles news critics:

* * *

"NO MATTER how you viewed the weekend at the Hollywood Bowl the result was for Fitzgerald, another triumph," said the Examiner.

"There was never any doubt with Ella singing Cole Porter-Irving Berlin, conducted by Paul Weston. Indicative was the attendance: 19,000 for Miss Fitzgerald.

"Saturday's Porter - Berlin night again showcased the amazing vocal versatility of Miss Fitzgerald.

"WHEN IT comes to putting something 'extra' into a song, giving it another added significance, Miss Fitzgerald is number one.

"She changes the metre, raises her voice an octave at the right moment, and the result is an exciting interpretation of an old standard that gives you shivers of emotion,' the paper continued.

* * *

"THERE WERE the perennial favorites of 'Anything Goes,' 'Just One of Those Things,' a sprightly tickling 'Let's Do It,' and a most beguiling version of 'Night and Day.' It was accentuated nicely by the use of colored lighting effects which enhanced the mood.

"Miss Fitzgerald's second half Berlin selections also hit the melodic bell soundly with 'Cheek to Cheek,' 'Alexander's Ragtime Band,' 'Heat Wave' and 'Always,' among the better-done numbers."

* * *

THE TIMES critic was also enthusiastic. Said he:

"A one-woman show filled Hollywood Bowl nearly to capacity at the Saturday night Pops concert. The one woman in the popular field who could do it, of course — and probably the only woman singer of any kind of equal drawing power, except possibly Maria Meneghini Callas — was Ella Fitzgerald.

"The Hollywood Bowl Pops Orchestra also played, under the direction of Paul Weston, but with all due respect they were, under the cirumstances, purely incidental.

* * *

"HOW DOES Miss Fitzgerald do it? She is a personality, yes, but not a particularly glamorous one; a plain black dress sufficed for the Cole Porter section of her program, and an equally simple blue one for the Irving Berlin songs.

"Her gestures and acting are at a minimum; they count for little or nothing in the total impression.

"THE ANSWER, of course, is her singing, pure and simple.

"For without anything like a remarkable voice, as voices go, she achieves an extraordinary variety of expression. She sings every song as if it had been written expressly for her.

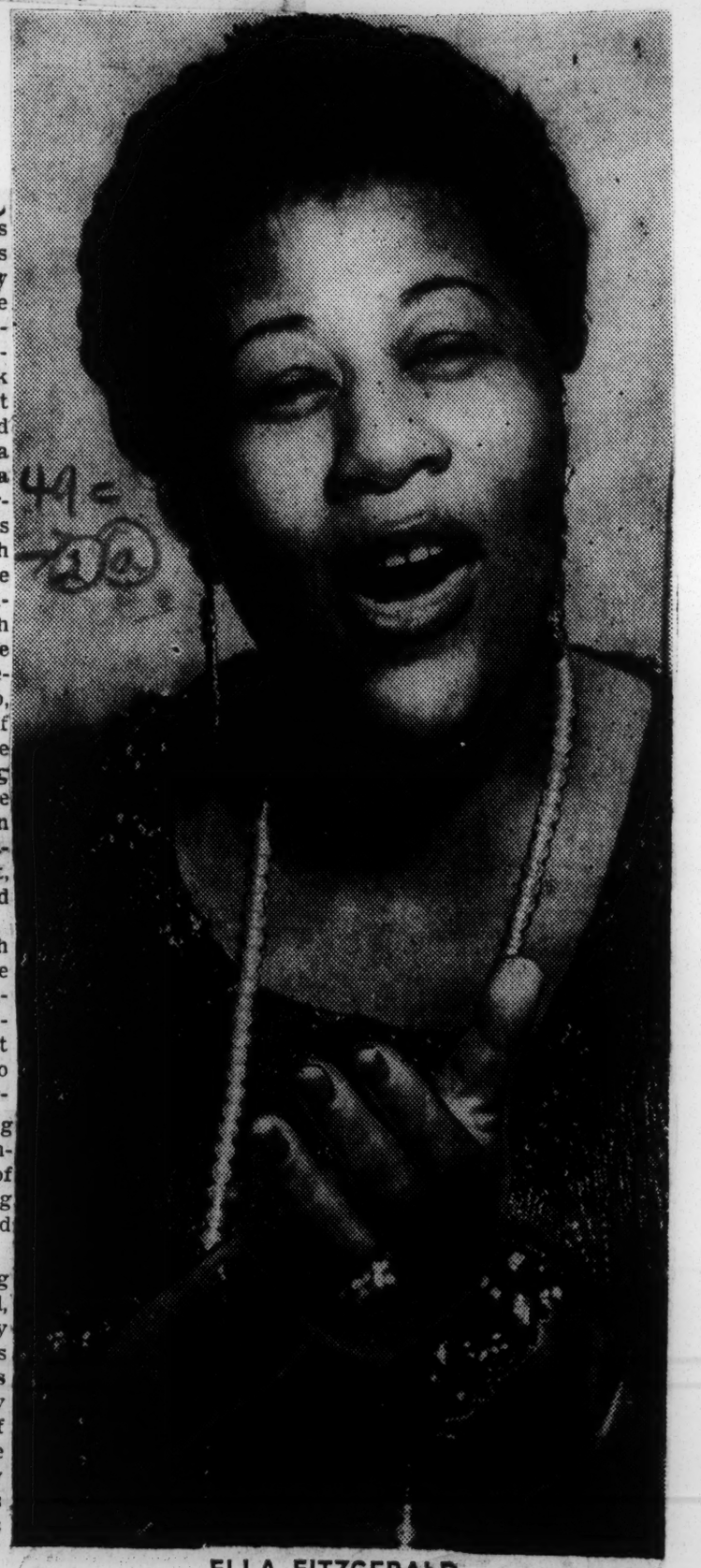
"She can belt them out in jazzy style, she can moan the blues better than anyone, she can croon a lullaby as if the baby were in her arms, and she can manage love songs in any manner without letting them get sticky."

Fitzgerald Review

The more familiar names among singers of popular songs are also represented on newly released disks. A review of the recording career of Ella Fitzgerald from her "A-Tisket, A-Tasket" days with Chick Webb's band to her current high skill with both ballads and swinging scat is contained in a two-disk set, **The Best of Ella** (Decca). In addition to conjuring up memories, the set traces the development of a girl with a pleasant but immature voice into a brilliant and creative interpreter of "pop" songs. Sarah Vaughan's **After Hours at the London House** (Mercury), recorded at a Chicago night club, is an unimpressive display of Miss Vaughan's potentially fine voice, but it offers a fascinating demonstration of provocative accompaniment by several men from Count Basie's band, notably Wendell Culley, trumpet, Henry Coker, trombone, and Frank Wess, tenor saxophone.

Stylistic affectation, which has been and continues to be Miss Vaughan's principal stumbling block, has proved a detriment to several other current singers. So it is encouraging to hear Helen Merrill on **The Nearness of You** (EmArcy) shedding the cramped, constricted manner that has marred much of her earlier recording, allowing her voice to flow out easily and fully and warmly.

And Anita O'Day, moving steadily up the come-back trail, gets directly to the strongly rhythmic singing that she does so well on **Anita O'Day Sings the Winners** (Verve), largely bypassing her special set of stultifying mannerisms as she swings through an especially meaty program that includes "Night in Tunisia," "What's Your Story Morning Glory," "Early Autumn," "Four Brothers," "Take the 'A' Train" and Miles Davis' "Four." But Mary Ann McCall, who has swinging credentials to match Miss O'Day's, is shabbily showcased on **Detour to the Moon** (Jubilee), in which stolid, pedestrian arrangements seem to urge her to an excess of vocal twists and distortions.



ELLA FITZGERALD

Lucky Dog!—Singer Lena Horne, star of Broadway stage hit, "Jamaica," holds sad-faced pug with resounding name of "John Bull of Wilts" after dog was named best of winners at Pug Dog Club of America show in Hotel Sheraton-McAlpin, New York City. Dog's owner, Mrs. Gladys Gibson, of Hampstead, N. H., displays trophy and ribbon "John Bull" won during competition. Honors were presented by Miss Horne.—Wide World Photo.

Associated Press Wirephoto

AT THE DOGS . . . The Duke of Windsor points out action to singer Lena Horne in New York as they help in judging the Pug Dog Club of America's specialty show.

How Lena Horne Hit Opened Doors To Sepia Stagehands

Electricians and carpenters who are interested in these trades as they apply to theatre arts can now affiliate with Universal Actors company, 4534 oodlawn, to prepar efor possible future membership in the International Alliance of Theatrical Stage Employees, in Chicago.

Universal Actors Company, a mobile cabaret theatre which brings the theatre to the audience, offers new hope for experienced or apprentice technicians to gain experience in creative stage lighting, stage designing and set construction.

Theatrical stagehands are among the highest paid workers in the trade. The stagehands union admitted Negroes to membership for the first time in 1955. During the following two years, Negro technicians were hired only in the off-Broadway theatres and Negro vaudeville houses. Last October Negro stagehands were employed by a Broadway show for the first time at the insistance of David Merrick, producer of "Jamaica" starring Lena Horne and Ricardo Montalban.

Universal Actors Company is an outstanding company of professional actors who are organized for the purpose of keeping active between professional engagements and to showcase their talent for the benefit of stage, television and radio producers and advertising agencies. At the present time the Negro actor must wait indefinitely for a strictly Negro part in the theatre and then may wait endlessly for the next part to come up.

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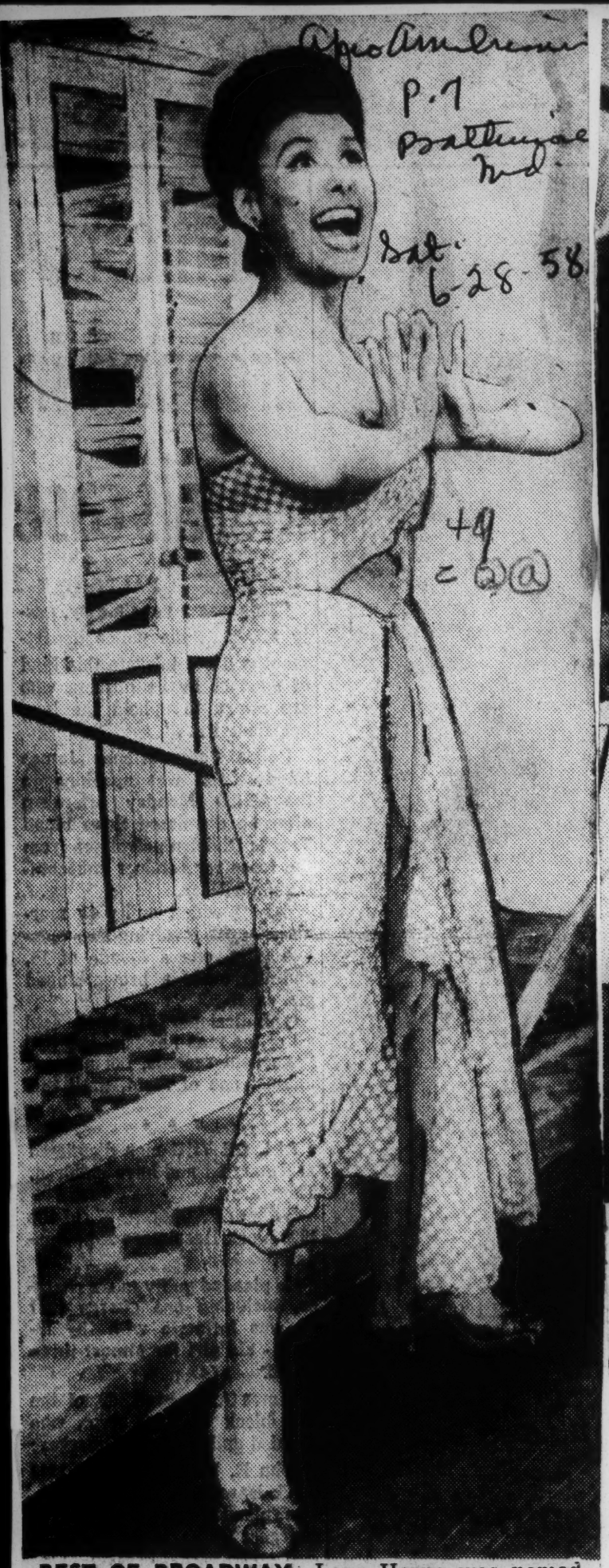

BEST OF BROADWAY—Lena Horne was named last week as the best feminine lead in a musical play, in the poll conducted annually by variety, top trade paper in the entertainment field. Miss Horne's performance in "Jamaica" was chosen above those of Carol Lawrence in "West Side Story," Barbara Cook in "Music Man" and Jacqueline McKeever in "Oh Captain," among others.

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BACK TO THE GRIND—The Lennie Haydons (Lena Horne) pause at International Airport, NYC, following their return by Pan American World Airways Clipper from a five-week vacation in France. Miss Horne will resume her role in "Jamaica," long-run musical comedy which reopens at the Imperial Theatre, in New York, Monday.

LENA HORNE

AP Wirephot

The Duke of Windsor makes a point as he and singer Lena Horne judge pug dogs in special competition at the Westminister Kennel Club Dog Show in Madison Square Garden. Miss Horne presented trophy to the pug which won the special event. The Duke presented the award for best of breed in the show.

49c(2)(a) 1958

MISS EARTHA KITT

Eartha Kitt's wardrobe puts her on '10 best dressed' list

NEW YORK, N.Y.—National Association of Fashion and Accessory Designers president Lois K. Alexander today released the names of the ten best dressed colored women in the United States.

The list was compiled from a national poll conducted annually by the designers' organization.

The honorees agreed that quantity of clothes is not an important factor in being "Best Dressed." They listed taste and selection of accessories, good grooming, conservatism as against fussiness, and appropriateness for the occasion as being of primary importance.

The list includes one entertainer, two holders of the Ph.D. degree, the wife of an entertainer, two home economists, the owner of a radio station, a top level government employee, a dental assistant and a housewife.

The complete list follows:

DR. ZELMA GEORGE, actress, soloist, lecturer, Cleveland, Ohio, wife of Clayborne George, attorney and president of the Civil Service Commission of Cleveland; for her "fastidious attention to the details of appropriateness and attractiveness."

Dr. George, holder of the Ph. D. degree in sociology from the University of Chicago, feels it is " . . .important that my outfits be basic, conservative in style, fabric and color and that my accessories be kept fresh and alive." She tries to make herself "best dressed as (I) can be with (my) budget. . ."

MISS EARTHA KITT, New York and Hollywood, who prefers plain black, grey, brown and beige because of their conservatism and the ease with which you can match accessories. For ability to choose her wardrobe to suit her figure and personality. Miss Kitt dresses "for comfort" and uses little jewelry as possible "to dress up a garment."

MRS. EDITH L. DANIELS, Philadelphia, Pa. who states, "You can have a million dollar wardrobe and still not be well dressed." She believes that "taste and selection of accessories is the secret."

Says Mrs. Daniels, assistant organist at the Holy Trinity Baptist Church and dental assistant to Dr. S. F. Riley, "If I am considered well dressed, it is because I like simplicity, not flashy or extreme fashions, good materials and good accessories."

MISS VERA DIAL, Home Demonstration Agent, Houston, Tex. Miss Dial was chosen because of her conservatism and simplicity in dress; for being well dressed for all occasions. Possessor of poise and personality, Miss Dial feels that this may have added distinction to her individual taste. She shows "originality in dress without being overdone."

MRS. BARBARA JACQUET, wife of Illinois Jacquet, of St. Albans, Long Island, who prefers "tailored dresses, slacks and suits of exceptionally fine fabrics and good detailing." She feels the average woman looks best in simple, basic clothes. Mrs. Jacquet "loves shoes" and feels a pair should go with every outfit.

DR. MARIE CARPENTER, Jersey City, N.J., who feels to be well dressed you should "look nice morning, noon and night." Holder of the Ph.D. degree in history from Columbia University, Dr. Carpenter thinks variety in a wardrobe is more important than the number of various items.

She prefers pearls for her jewelry, as did 75 percent of the other winners, because they "go with everything." Named several times before in best dressed polls, Dr. Carpenter admittedly always tried to "look neat and attractive."

MRS. LEWIS WILLIAMS, Los Angeles, Cal., a home economist, prefers "casual dress with simple lines because it gives so much diversification to one's wardrobe."

—Mrs. Williams feels that the number of garments in a person's wardrobe does not matter "since basic requirements call for good grooming at all times." She likes "good jewelry, smart pieces and not much of it."She says: "Good grooming is a part of my every day life."

MRS. KATHRYN DICKERSON, wife of Earl B. Dickerson of Chicago, Ill., who says "a fashion wise woman can be well dressed with a minimum of garments." Mrs. Dickerson is never overdressed, but fashionably and properly dressed at all times. She comments, "sophistication, good materials, and cut of line are essential helpmates for the well dressed woman."

MRS. PSYCHE PATE, Kansas City, Mo., owner of a radio station. Head of the Patricia Cosmetic Company, Mrs. Pate also operates her own charm and modeling school. A former Chicago Housing Manager Mrs. Pate was the unqualified selection of designers and press in Kansas City.

Her calendar is filled with speaking and modeling engagements, her wardrobe consisting of garments from designers Trigere, Dior, Howard Green, Trainor - Norrell and Adele Simpson.

MISS ROBERTA CHURCH, head of minority group affairs, U.S. Department of Labor, Washington, D.C., who prefers suits and jacket dresses because they are "appropriate for many occasions, can be "dressed up" or "dressed down"; can be worn to the office all day and also to a meeting or social function after leaving office."

Miss Church says it never occurs to her to think of being "best dressed." She concludes, "I always try to be well dressed, use good taste, and reflect my individual choice in clothes."

* * *

ON THE honorable mention list are the following:

Mrs. Constance Hendley of St. Louis, Mo.; Mrs. Betty Granger, New York, N.Y.; Mrs. Blanche Crayton, Cleveland, O.; Mrs. Lois Towles Caesar, San Francisco, Cal.; Mrs. Alyce S. Moore, Roanoke, Va.; Mrs. Beverly Brown, Cleveland, O.; Mrs. Margurite Belafonte, New York, N.Y.; Mrs. Vivienne Nelson, St. Louis, Mo.; Mrs. Lorene Boliver, Houston, Tex.; Mrs. Juanta R. Brandon, Cleveland, O.;

Miss Ernestine Corbin, Philadelphia, Pa.; Mrs. Evelyn Cunningham Haynes, New York, N.Y.; Mrs. Alice G. Collum, Cleveland, O.; Mrs. Marguerite Mays, San Francisco, Cal.; Mrs. Marie Cole, Los Angeles, Cal.; Mrs. Marva Spaulding, Chicago, Ill.;

Mrs. Gladys Hampton, New York, N.Y.; Mrs. W. O. Walker, Cleveland, O.; Mrs. Hildegarde Bostic, Los Angeles Cal.; Dorothy Dandridge, Hollywood, Cal.; Mrs. Edna Westberry, Philadelphia, Pa.; Mrs Leontyne King, Los Angeles Cal. and Mrs. Bessie Buchanan. NYC.

Eartha Kitt Has Spotlighted Bit On Playhouse 90

Eartha Kitt drew a top starring role on television's most highly rated dramatic presentation, CBS-TV's Playhouse 90, when she was cast as an African queen in "Heart of Darkness," the November 6 production.

In Hollywood, where she recently completed the film title role in Security-United Artists' "Anna Lucasta," Miss Kitt starts rehearsals this week for the telecast, to be based on an original story about a white globetrotter who meets a native girl and falls for her. Miss Kitt will remain in rehearsals until November 3 when she departs for London to appear in a command performance.

On the special show for England's Queen Elizabeth, the sultry Miss Kitt is booked to sing three of her standard nightclub numbers: "I'm Just an Old Fashioned Girl," "I Want to be Evil" and "Independent." When she returns to Hollywood on November 5, she goes back into rehearsal for Playhouse 90 for one day before the program goes on the air across the nation.

Miss Kitt, a regular on the plush nitery circuit, appears bent upon a straight dramatic career these days. Since she landed the title role in "Anna Lucasta," she has done little except act.

Miss Kitt says: "The way things are shaping up, I'm getting more and more out of the nightclubs and into the dramatic field. Of course, I don't mind. I've always got a big boot out of acting."

Although she's generally looked upon as a nightclub performer, Miss Kitt has considerable background as a dramatic actress. She appeared twice on Broadway and won critical acclaim both times.

→

In her debut on the fabled street, she played Mehitabel, the cat, in "Shinbone Alley," the musical version of "Archy and Mehitabel." In her follow-up appearance, she overwhelmed the tough New York critics with her performance as a "mixed-up, disillusioned." That ager in "Mrs. Patterson." That success attracted Hollywood.

Before filming "Anna Lucasta," Miss Kitt became known to moviegoers in two recently released pictures: "Mark of the Hawk" with Sidney Poitier and "St. Louis Blues" with Nat (King) Cole.

EARTHA KITT tops the news today. Number one in her selection for Command Performance before Queen Elizabeth at Buckingham Palace in London and then coming performance on "Playhouse 90" Thursday night, Nov. 6 co-starred with Borris Karloff.

Eartha may get role in play by Alabaman

NEW YORK (NNPA) — Eartha Kitt will probably be seen again next season on the Broadway stage in a dramatization of a novel by a white Alabaman.

No contracts have yet been signed, but Miss Kitt is said to be interested in the new play which has just been acquired by the Theater Guild. It is entitled "Jolly's Progress" and is a dramatization by Lonnie Coleman of his novel, "Adam's Way," published five years ago.

"JOLLY'S PROGRESS" is the story of Shaw's "Pygmalion" set in a small Alabama town. The Eliza Doolittle in this case in Jolly, a 16-year-old colored girl. Her Prof. Higgins is a wealthy, cultivated white man living as a recluse on the outskirts of town.

Miss Kitt, whose last straight play was "Mrs. Patterson" in 1954, is wanted for the role of Jolly. A male star is being sought for the other role.

Mr. Coleman is a native of Barstow, Ga., and a graduate of the University of Alabama.

EARTHA KITT

MISS ETTA MOTEN

ETTA MOTEN SPEAKER

JAMAICA, LONG ISLAND, N.Y. (ANP) — Allen African Methodist Episcopal Church of Long Island, N.Y., will celebrate its founding 124 years ago with a mammoth banquet Thursday evening, April 24, April 24, the Rev. Emmer H. Booker, the announced h e r e this week.

Etta Moten Barnett will be guest speaker. Best known for her stage and radio performances, she is quite as well known throughout the AME Church as the daughter of a minister, the late Rev. and Mrs. F. F. Moten.

Miss Moten startled about 500 ministers of the AME brotherhood when they met recently in her home city of Chicago, when she challenged that influential all men's organization to take a stand on a racial issue which concerned one of their denominational schools.

The stand was taken.

Singer Etta Moten on lecture tour

MEMPHIS (ANP) — Miss Etta Moten, nationally known singer, lecturer, and a broadcaster over the National Broadcasting Company, spoke here last week at St. Andrew AME Church, the Rev. H. Ralph Jackson, pastor.

Rev. Jackson introduced Miss Moten as a fervent believer in the destiny of the colored church and stated that her visits have had a stimluating effect wherever she has appeared as guest artist or speaker.

ROCK AND ROLL FAME REJECTED BY SINGER

'Little Richard' Turns To Ministerial Study

HUNTSVILLE, Ala., Jan. 22.—(UP)— Richard 'Little Richard' Tenniman, Negro rock and roll singer, has enrolled as a ministerial student at the Seven-Day Adventists' Oakwood College here, it was reported Tuesday.

Dr. Frank Hale, assistant to the president of the school, said the 25-year-old Tenniman had paid tuition for a four-year ministerial course.

Tenniman, who recorded teenage favorites such as "Tutti Fruitti" and "Long Tall Sally" for Specialty Records, said he had come to believe that money was "filth" during his rock and roll career.

He said he had a "vision" which made him see the "wrong" in touring the night club circuit as an entertainer.

The one-eyed Tenniman also appeared in a number of motion pictures, including "The Girl Can't Help It" starring Jayne Mansfield.

Tenniman said he would confine his singing to spirituals and church music from now on.

Tenniman estimated his earnings for the past two years at nearly a million dollars.

TOP TEEN TUNES

Richard Reaches Top With 'Miss Molly'

By HARRY BACAS
Star Staff Writer

Little Richard may be in divinity school, but Specialty Records still has a supply of his recordings to release.

The latest, of course, is "Good Golly, Miss Molly." It was written especially for Richard by John Marascalco and Robert Blackwell.

Mr. Marascalco had already written "Rip It Up" and "Ready Teddy" for him before that.

He wrote "Miss Molly" more than a year and a half ago. When Specialty was ready to record it, the company sent Art Rupe to New Orleans to supervise the recording.

That was in November, 1956. Richard was working in St. Louis and New Orleans was the nearest city with the proper recording facilities and musicians.

Mr. Rupe assembled a group of musicians for Little Richard and they spent two days recording the soundtrack for a movie, "The Girl Can't Help It," in which Richard was to play a role. Then they recorded "Good Golly, Miss Molly."

No arrangements were written out for the musicians. Richard, who doesn't read music, first learned the song himself. Then, sitting at the piano, he showed the other musicians what he wanted from them. He always works that way.

There was a baritone sax, a tenor sax (Lee Allen, who's been making a name for himself lately), bass, drums and two guitars.

The two saxes are a Little Richard trademark. Most rock and roll singers use only rhythm accompaniment, but Richard likes a couple of horns behind him. The second guitar was an innovation for him, however. Mr. Rupe added it "to get a little of the rockabilly flavor the kids are leaning to."

Richard taught the other musicians to follow him and then the song was recorded easily.

Imperial didn't release the record until this year because Richard had already put out a string of records about girls—"Long Tall Sally" and "Jenny, Jenny," for example—and the company thought there ought to be a break.

About divinity school: Richard is serious in wanting to study for the ministry. Brought up in the Church of God and Christ, he entered Oakwood College at Huntsville, Ala., a Seventh-Day Adventist divinity school, in February. His last recording session was in December.

Art Rupe says, "Richard must choose the calling which he believes in, of course, but you couldn't blame us if we wished this present interest short-lived."

LITTLE RICHARD